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IT'S OUR BUSINESS TO BETTER YOUR BUSINESS

£19m. Spent on 1948 British Film Making

B of T. CENSUS GIVES LABOUR DETAILS

DURING 1948, £19,319,000 was spent on British production, according to the census of production figures, an amended list of which is published this week by the Board of Trade. This compares with £7,160,000 in 1937, when the last census was made. The figures refer to "value of production (gross output)." The cost of net output is put at £11,835,000 for 1948, compared with £4,877,000 in 1937.

During 1948 the cost of film-making abroad was £788,000, compared with £74,000 in 1937.

The amount paid for studio, equipment and hire of other facilities was £4,319,000, compared

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MAX THORPE HAS W. M. LEVY AS No. 1

New Columbia Appointments

COLUMBIA has appointed William M. Levy, its Northern European supervisor, as personal assistant to Max Thorpe, managing director of Columbia in Britain. Mr. Levy, who was in London earlier this week, will take up his appointment next month.

W. M. LEVY

Columbia is making several new overseas appointments, details of which appear in our New York correspondent's report on page 9. Levy was selected for the London appointment at the request of Max Thorpe.

A native of Hartford, Connecticut, Mr. Levy was with Metro Goldwyn-Mayer in 1928. After assignments in South America and the Dutch East Indies, he took charge of eastern Europe for Universal in 1935.

He was appointed sales supervisor for South America and the USA for United Artists, and during the last war was chief of the films section in Allied Forces Headquarters. Subsequently he rejoined United Artists, as supervisor for Europe. He joined Columbia in 1950.

"BFPA Lacks Leadership"

JIC TOO SLOW FOR NATKE MEMBERS

Union Executive Faces Breakaway

THE Joint Industrial Council is threatened with more trouble, according to Tom O'Brien, general secretary of the National Association of Theatrical and Kine Employees. Mr. O'Brien said this week:—"There is a complete lack of industrial leadership on the part of the British Film Producers' Association, which is behaving quite unlike any of the major industries such as engineering. There is no business reality shown by the BFPA, which sits back and lets the waters flow. Having created the present difficulties with the agreements it made three or four years ago, it is quite incapable of meeting the consequences."

Mr. O'Brien told the KINE. that he has been studying reports from his studio branches and committees, and he is very alarmed at the prospect that within a very short time studio employees who are members of NATKE will take matters into their own hands.

They will take what is known as unconstitutional action—but it will certainly be action, said Mr. O'Brien.

Mr. O'Brien went on to say that the tension has been built up in the studios since the NATKE conference earlier this year in His Majesty's Theatre, London. The studio employees are irritated by the attitude adopted by members of other unions and by the fact that there have been too many delays on the part of the JIC in getting anywhere near new agreements.

The KINE. studio correspondent points out that one point of contention is that technicians had an agreement giving much better rates of pay and conditions than some of the craftsmen. NATKE members see that it is very difficult for negotiations to provide any "levelling out" of agreements to benefit all grades of employees.

Mr. O'Brien said: "The machinery of the JIC is retarding progress. This does not mean that I myself cannot co-operate on the JIC. I still think it is a very good thing, and everyone should do all that is possible to make it operate: but I fear that as things are, my members will take things out of my hands, out of the executives' hands, and take some drastic—maybe strike—action on their own."

How CMA will co-operate with the Festival of Britain
See page 6

O'BRIEN CANNOT SUPPORT EADY DEMAND

No Tax on Costs

SIR WILFRID EADY'S demands to the CEA that any increase in box-office takings must yield extra revenue to the Treasury were described by Tom O'Brien, Socialist MP and general secretary of the NATKE this week as "something I cannot support."

Mr. O'Brien said that there was no reason why the Government should tax increased costs—which was why the industry was increasing its seat prices. There was no such tax made when the basic cost of beer, spirits, cigarettes and petrol was increased.

But Mr. O'Brien was not hopeful that the CEA would break down this Government point of view.

"Exhibitors have left it too late, as usual," he said. "For years they have done nothing constructive about entertainments tax and now they expect something to happen at the last minute." He said he would not be surprised if there were increases in entertainments tax in the budget of April 10.

Asked if he would support this point of view against the Government in a division in the House, Mr. O'Brien said he did not think the matter would come to a division.

Meanwhile the CEA entertainments tax sub-committee was meeting on Wednesday to decide its reply to Sir Wilfrid's demands. No date is fixed for the next interview with the Second Secretary at the Treasury.

Don't Upset Agreement— SCMA is Told

MANAGERS TO AIM FOR 4,000 MEMBERS

"DO not do anything to upset the national agreement until we have at least 4,000 members—all fully paid up." This was the advice given by Louis J. Mannix, retiring president, to the annual general meeting of the Society of Cinema Managers in Newcastle on Sunday.

The meeting was told the society entered the financial year with a credit balance of £58 10s., and more cordial relations with other branches of the industry than at any previous period of the society's history. Membership fell from 1,326 to 517, but during the past three months had increased to 838.

Caustic references of the "spineless attitude of sundry renegades," largely responsible for the financial crises through which the society had passed, prefaced the report of the general secretary, Sam Butchart.

Reviewing briefly the revised agreement with the CEA, Mr. Butchart made this point: "Although the CEA had been successful in expunging the word 'independent' preceding the 'chairman' in the constitution of the Conciliation Board, this does not in any way destroy the right of the society to insist upon an independent chairman."

He suggested that some members had been concerned unnecessarily by the attitude towards the revision of the "better conditions clause" of the agreement. He

Continued on page 8

CEA TO START NEW DEAL TALKS APRIL 4

NEGOTIATIONS for a new agreement between CEA and NATKE will start on April 4.

Details of the agenda were published in the KINE. last week. The NATKE delegates will include three members of the executive and the president, Mrs. Jean Currier; Tom O'Brien and Messrs. Donovan, Brown, Pilgrim and George.

The CEA will be represented by the president, vice-president, general secretary, Sir Alexander King, and Messrs. Hinge and Bernstein. Deputies for the CEA include Messrs. Metcalfe, Walls, Wyndham Lewis and Godfrey.

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A Taxation Dilemma

WHICHEVER way one regards the present entertainments tax discussions it is evident that only by higher prices of admission can any relief be accorded the trade. Currently the scales seem weighted in favour of an extension of the Eady plan now being operated. That will realise a not inconsiderable sum which, while benefiting producers and exhibitors, will also be of advantage to the small operator.

The tragedy of the matter is that our theatre receipts are related to an inflexible method of taxation. We cannot raise our admission prices without interfering with the arbitrary scale of duty imposed by the Government, and increasing it to an extent which bears little relation to the exhibitors' own take.

Government policy in our affairs is to tax costs. The Treasury argues that if box-office receipts are increased to meet costs, then the Exchequer must also have its cut. That, as Tom O'Brien pertinently points out, is wrong. But if the trades he quotes are not penalised in this way, the argument may be advanced that a similar system also prevails in respect of the vast quantity of goods which are subject to purchase tax! Except that in this instance the reason advanced is that this taxation restricts inflation by preventing the purchase of luxury goods. Neither of these arguments apply to kinema seats.

That is the real problem. The Government is seeking an additional £600,000,000, and in these circumstances we must face the fact there can be no measure of direct tax relief.

When the CEA next meets Sir Wilfrid Eady, the exhibitors will have to put forward some specific proposals based on the Government point of view. This is not an easy task.

Sir Wilfrid should realise that "a quick turnover" is the secret of film business. He will sink with us if increased seat prices keep the public away from our kinemas. He may well be content with what he has than risk losing a large percentage of it.

Long Shots

Talk About Trade Politics, Opinion, People in the News and Social Gossip of the Week

A HEARTENING tale of increasing interest in British films is brought back by John Davis, who flew in from his American trip at lunchtime on Friday. Even in the hitherto difficult Middle West, it appears, progress is reported. Typical of the energy displayed by CMA's managing director is the fact that within an hour of his arrival he was in his office dealing with the accumulation of work since his absence.

JD has been attending sales conferences with Universal chiefs at every exchange centre in the States, and on his way home took in Canada, where he had discussions with Leonard Brockington, of Odeon of Canada.

"The Browning Version," a print of which he took with him to the States, seems to have caused as great enthusiasm among the American and Canadian executives who saw it as it did at last Thursday's Gala première at the Odeon, Leicester Square. The National Advertising Benevolent Society will benefit, I understand, to the tune of over £15,000. I am glad also to learn that JARO has decided to submit the picture at the Cannes Festival. It is a wise decision to be represented by a film of its undoubted calibre and appeal.

J. Arthur Rank has decided to take his usual trip to America on May 17. He plans to visit New York and Hollywood. Meanwhile the completion of his provincial odyssey has been deferred. He will not be visiting Northern Ireland and Eire until his return from the States.

I HEAR that the "war" between the Eastbourne exhibitors and the local newspaper group is still going on, with the kinemas fareing well in spite of the comments in the local Press that it could do better without the kinema advertisements than the kinemas could do without the local paper circulation. Randolph Richards was telling me that the three-month period of non-advertising has had no adverse effect on business.

Meanwhile, local exhibitors have formed an Eastbourne Entertainment Managers' Association, of which the local Conservative MP. Charles Taylor, is president. Theatre and dance hall managers have also joined. Now I see that Richards has gone ahead to start his own "newspaper." The Eastbourne Picturedrome intends to produce its own local newsreel, complete with sound track.

Nevertheless, I cannot but regret the way the Press and trade have drifted apart—in the long run it benefits nobody. Why doesn't the "Better Business" committee take this kind of impasse and try to bring the two parties together?

EARL MOUNTBATTEN of Burma will be guest of honour at the BKS dinner to be held at the Grosvenor House on April 4 to mark the 20th anniversary of the foundation of the society.

Lord Mountbatten's decision to accept the BKS invitation was influenced, no doubt, by his keen interest in films, and also in the technical side of the industry. He founded the Royal Naval Film Corporation, of which he is president, and is past-president of the British Institute of Radio Engineers. He is also an enthusiastic amateur film maker, and at the recent presentation of the BFA awards recalled the time when he made an amateur film with Charlie Chaplin.

The BKS dinner is the second to be held since the war, but it is hoped that this year's function will mark the resumption of the pre-war practice of holding the event annually.

THERE were few surprises this year in the election of the CEA committees. The decision of Charlie Metcalfe to shed all his official responsibilities left a vacancy in the Legal, Finance and Parliamentary committee which is filled by his colleague, Claude Whincup, while another Yorkshireman, Jack Prendergast has succeeded to the membership of the REP committee. This is all to the good.

Among the new boys on this latter committee is D. C. Walls, who is also voted to a seat on the LF and P committee. During recent months Dennis has been a crusader for the small exhibitor on a number of points, among them entertainments tax, television and newsreel charges.

Sometimes the stand Walls has made meant his being in opposition to some of the CEA "big guns," but the value he has been to exhibitors beyond his own particular branch has been reflected month by month in branch reports. Although Dennis has his full share of brickbats, and few bouquets, the result of the elections, in which he received more votes than many of the veterans of the Association, must be of no little satisfaction to him.

CHANCE meeting the other day at RKO-Radio led to an interesting chat with Thor Heyerdahl, young Norwegian scientist, who, to prove a theory of migration from the Americas, organised the now famous Kon-Tiki expedition.

His book on this 101 days' drift westward across the Pacific has become a best seller. The film record he made during the expedition has been acquired by Sol Lesser and will be given its American première by RKO on April 3. Heyerdahl, who is in England engaged in research work on another theory which concerns the earliest inhabitants of New Zealand, will fly to attend the New York presentation of the film.

I expect to learn something of the arrangements for the British showing of the film from Bob Wolff, who returned from the States in the *Queen Mary* on Monday night. There will possibly also be news of "Alice in Wonderland," Disney's full-length cartoon which Bob previewed in Hollywood recently in its near completed state.

PRESS shows, unlike trade screenings, are fixed through a clearing house and the possibility of double dates is, therefore, completely eliminated. I've always thought the idea both practical and infallible, but apparently it is far from easy to work to rule in this uncertain world.

Anyway, there is trouble in paradise, or rather the Critics' Circle, and all because some members who have to get their "copy" in earlier than others have been obtaining private showings and jumping the gun. The renters have started to object and so have the Circle members who abide by the official list.

AMONG the listed recreations of Sir Alex King is a spot of golf, and he has always taken a keen interest in the Professional Golfers' Association, of which he is vice-president. Some time ago he successfully launched a fund that bears his name to improve the standards of and the working conditions of Scottish golf professionals.

To celebrate the Festival of Britain and the Jubilee of the Golfers' Association, Alex has presented a Festival of Britain gold cup for competition this year by professional golfers. It will become the absolute property of the winner.

TO present a set of stills, neatly pasted in a decorative album, only 34 minutes after the last picture was taken is an achievement that even the land of hustle could not better, I fancy.

It was done for the Queen on her visit to "The Magic Box" set-up at Elstree, and I offer my congratulations to all concerned; it was certainly a very smart bit of work and a good advertisement for British film publicity departments.

That the Queen appreciated the gesture was shown by the fact that, as she drove away in her car, she asked her Lady-in-Waiting to show her the album again.

The visit, which was pleasantly

SIR ALEX KING

D. C. WALLS

R. H. GODFREY

L. G. PARKER

R. RICHARDS

formal, was a great success, nd I gather that both Sir ichael Balcon and Robert lark were impressed by the nite considerable grasp of film-aking technique shown, not nly by the Queen, but by Prin-ss Margaret as well.

WEDNESDAY'S luncheon of the Variety Club introduces n innovation in the shape of its Kings for a Day" policy. On hese occasions a member is ssociated with the Chief Barker conducting the business of he British Tent.

The honour is not without its esponsibilities, both financial r social, but the number of olunteers for the office em-hasises the considerable extent f the members' loyalty to the nets of the organisation.

Incidentally, I learn that C. J. atta, Chief Barker, will repre-ent the British Tent at the ariety Club International at hiladelphia in May. So far it eems that C. J. is in line for he prize to be awarded to the ember travelling the farthest istance to attend the con-ention.

NO purpose is served by "re-capping" the high spots of he 1951 CEA banquet or of ataloguing a minority of the undreds of guests present. The unction, highly successful as it as, is already a memory in this orward-looking trade of ours.

But the occasion should not be ismissed without a word of con-ratulation to Walter Fuller and is headquarters staff whose rganisation made the affair so utstanding. Nor should credit e denied to Arnold Williams, hose discreetly placed re-inders of the "Better Busi-ess" campaign were generally emarked upon.

They included slogans on anners and in scintillating oloured lights, and also on most ttractive bannerets which dorned the tables. Many of hese last-mentioned, I am fraid, became casualties at the ands of souvenir hunters mong the guests.

A GOOD job of his first public appearance as CEA president as made by Harry Mears when e was among the speakers at the nnual lunch of the Association f Specialised Film Producers. Harry mildly rebuked Dave riffiths for his comments that enters existed to collect box-ffice receipts and pass them on o producers. If that was *all* they id, then why were they in busi-ess at all, asked Harry?

R. P. Baker, BFPA president, ad a rebuke for the trade Press or reporting that the CEA-BPFA joint committee had agreed to recommend a reduction in supporting-programme quota. He assured ASFP members this was wrong: and he explained that the trade Press had to pick up its information "in little bits and pieces."

But this method of news-gathering would be unnecessary had an adequate Press statement been made after the joint meeting. That would have eliminated the possibility of inaccuracy. It might also have been a good thing to correct the mistaken impression. BFPA has certainly not mentioned the matter to the KINE.

The odd thing is that several CEA members were under the impression that the BFPA sympathised with the exhibitor argument that 25 per cent. was too high for the supporting programme, now we hear for the first time officially that this is not the case.

IT would appear that R. H. Godfrey has logic on his side when he advanced the opinion that the Eady levy should be deducted from the receipts of a charity show. It was a nice point raised by P. M. Hanmer at the North-Western branch, but surely films presented for charity purposes are as much within the scope of the plan as ordinary commercial exhibitions?

THE Display Producers' and Screen Printers' Association dinner was, as are all their functions, a pleasant event. Although my colleague "The Showman" modestly admits that he sometimes is out of his depth among the high-level speeches from leaders of various advertising associations, secretary Laurence Parker seems to have kept him well briefed about proceedings.

Parker is a pawky dinner companion, and as he is also secretary of the Association of Specialised Film Producers, we found many topics of mutual interest, apart from silk-screen printing and display manufacture, he says.

The speech of the evening came from our old friend Winstan Gordon, the president, who told us that an effort is being made to consolidate the various advertising production interests so that prices may be stabilised—a procedure with which every person in show business will heartily agree.

I HAD a pleasant and informative chat with Leo Goodman, although he rather bewildered me in his subsequent speech by repudiating an allegation that display is the "Cinderella" of advertising. I gathered from his capricious address that in his opinion the display manufacturers are doing very nicely, thank you.

The latter part of the evening I sat between Harry Moore and his father, M. Moore, of Progressive Publicity, when we indulged in the exchange of happy memories of film advertising, going back almost twenty years. As I can claim, writes the Showman, to have been in at the birth of this great firm of theatre publicity producers, the discussion was a very pleasant one.

Had a brief word with another well-known member of the trade, A. W. J. Lindsell-Stewart, of Art Display. As the tempo of the party brisked up the Day Glo contingent, led by Mr. Dane, produced dress ties of a vivid flaming hue, so we can assume that Day Glo is no longer in short supply.

ONE of the most successful forms of public relations has been the art shows sponsored by CMA at selected theatres. There seems to be no reason why the idea should not be adopted in many other theatres. That, at least, is the opinion of C. W. Glover the architect and acoustic engineer whose hobby is painting.

He is one of the sponsors of the Artists Self Help Association which organises displays of works of art by artists who might otherwise find it difficult to secure public recognition.

The principal activity of ASHA will be to hold some 500 local art exhibitions where members works may be on sale. Mr. Glover suggests that kinemas are ideal for this purpose which will not only aid the "Self Help" ideal of the association but will also be of advantage to the kinema concerned in its drive for Better Business.

NO one will quarrel with Joe Pole's conception of showmanship in connection with "Clochemerle," which United Artists and Blue Ribbon are jointly presenting at the London Pavilion.

This frank film, which almost precipitated a Cabinet crisis in France, was shown to the Press on Tuesday; the invitations were accompanied by a bottle of excellent burgundy. Probably this was intended as a reminder of the film's country of origin, or was there a somewhat esoteric inflexion? In any event, its receipt achieved the main object of a talking point.

CONGRATULATIONS to Ralph Bond and his wife Sylvia, to whom a son was born on Thursday in Middlesex Hospital. Mother and baby—weight 9½ lb—are both well.

THE STROLLER.

CLOSE-UP

Focus on Experience

BY GRAHAM CLARKE

IT would surely be difficult to think of any industry, other than our own, whose members would do anything so apparently pointless, but eminently realist, as to form two organisations that make rules insisting upon the inevitability of their eventual extinction.

Such is the case with the Cinema Veterans 1903 and the Lancashire Cinema Old Boys' Association, and these thoughts were prompted by an invitation to the Veterans' reunion on April 9, and a visit to the Old Boys in Manchester, which is their stronghold.

The youthful and unthinking visitor might expect to find them a collection of venerable greybeards, but that is far from the truth, for most of the "Old Boys" are still active in the trade and many of them look far too young to fulfil the membership condition that requires them to have been in some branch of the industry since March, 1913.

Much of their table-talk is, of course, way back in the past. They will tell you about the "penny gaff" and the fairground shows; the days when projectionists turned the handle furiously, stripped to the waist, working in an iron box at a temperature of anything up to 125 deg. C.; and most of them, whether they are now masters or employees, will occasionally make a wistful reference to the time when unions and Government regulations were seldom or ever heard about.

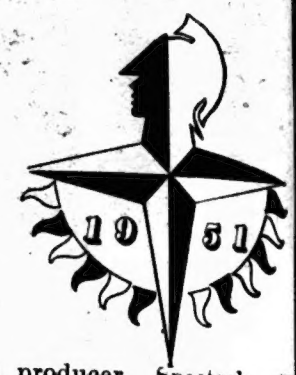
These youthful veterans, however, by no means live only in the past. They will freely discuss, for instance, the present threat of television, and those with whom I chatted did not seem nearly so frightened as are some of their juniors.

Why should they be? Thirty years of experience has taught them adaptability. As one "old boy" put it to me: "I can remember when they said that moving pictures would kill the theatre; but they didn't. I can remember wireless was going to put us all out of business, but it didn't; nor did even the cost of sound installations. Television will find its place, just as all the other new things have, and the kinema will still go on."

Such is the voice of experience. It springs from the time when a man could be, and frequently was, actor, producer, renter, exhibitor and projectionist almost simultaneously.

The "old boys" may not mean much today in the higher counsels of our industry, but their spirit—the pioneer spirit—is one reason why the kinema, unlike its now ageing founders, need never die.

CMA LEADS TRADE IN PUBLIC RELATIONS LINK WITH



A Blue Print for All on How to Seize Biggest-Ever Opportunity for "Better Business"

WHAT must be the most ambitious plan for public relations ever conceived in the film industry, either here or abroad, is this week published by Circuits Management Association.

It is a pattern of the part which the kinema might have played in the Festival of Britain had it been invited. Never before has so impressive a plan for the liaison of the exhibitor with national and local authorities been evolved, and CMA deserves every credit for this comprehensive blueprint of public relations. An example to the whole trade, it should provide inspiration to owners —whether independent or circuit—for the formulating of plans and ideas of their own.

Public relations is an important, probably an essential part of the regular publicity of any kinema. Its operation and often its effect may be intangible, but it remains the main factor in the encouragement among the public of kinema-consciousness and consequently the improvement of box-office takings.

For years the KINE. has advocated the benefits arising from recognition of the kinema as a community centre; nowhere is that fact more enthusiastically endorsed than by CMA. The policy of ensuring that every Odeon and Gaumont theatre in the country shall play its part in the Festival celebrations is the natural practical expression of the policy initiated by John Davis, which encourages his managers to take a lead in all communal endeavours.

Service to Public

The plan falls into three main categories: an extensive good will and prestige scheme providing the public with special services and Festival entertainment; national promotions designed to reach the maximum number of non-regular patrons; and, finally, an intensive effort to attract paying customers during the Festival period.

As focus will be on "Festival" for the next nine months, obviously anything concerning the Festival, whether local or national, is good public relations. This is the aspect emphasised throughout the 46-page brochure in which the CMA plans are set out. The special events at each theatre are intended to be an integral part of every local Festival programme.

No fewer than 40 Festival bureaux will be opened at selected Odeon and Gaumont theatres. There, details of Festival plans and activities, both national and local, will be given, and members of the public will be advised and informed on any query.

In many cases the bureaux will be constructed by local committees and will be manned by the WVS and other local organisations on a voluntary basis.

Through these information offices members of the public, many of whom may be only reluctant kinemagoers, or even non-picture minded, will "get the feel" of the theatres and will learn to appreciate the comfort and efficiency which is a feature of the CMA service. One can readily believe that a substantial proportion of these chance visitors will go just a few paces further and pass the paybox into the auditorium.

The CMA Publicity Department is producing a coloured map folder of the Central London area on which places of interest, restaurants, ballrooms and—this is where the pay-off comes—CMA theatres will be clearly marked. There will also be lists of suburban release theatres in release areas, a very important piece of information that will be welcomed by Londoners as much as by provincial visitors. These will be issued to intending visitors to London from the provincial houses, local travel agencies and other Festival information centres.

Art and Photography

CMA is proposing to hold special art exhibitions at a number of theatres in all parts of the country. These are timed to open during the period when an official "travelling land exhibition" visits the area. These art exhibitions will coincide in appropriate towns with the visit of an official seaborne exhibition.

Arrangements have been made for photographic exhibitions, containing pictures of the building of the Festival of Britain site and opening ceremonies, to be shown in more than 100 of the circuit's theatres.

Another exhibition, showing "Festival of Press Photographs" and provided by the *Daily Graphic*, consists of blow-ups of outstanding Press photographs of recent times and will again be shown in many of the houses during the Festival period.

There is ample proof that exhibitions of an interesting character bring non-regular patrons to the theatres, and by the skilful and insidious interweaving of current and forthcoming programmes, as well as theatre services, it is confidently anticipated that many new customers will be found.

Last year's Flower Show activities will be considerably extended. Wherever possible these will be put on during June in order to obtain maximum variety and display. Through this medium still another section of the public will be reached and encouraged to visit the premises.

Similarly, the popular Home Hobby Exhibitions will be developed.

Cycling and Stage Shows

Thousands of potential patrons are expected to be reached through a link-up between CMA and the three main cycling organisations in a Festival of Cycling directed to a patron potential of some 20,000.

This is a joint gymkhana to be held in Birmingham. To that centre point cyclists will set off by road from many points, and in each case the starting point will be the local Odeons and Gaumonts.

An entirely new and dignified version of the hackneyed "beauty" contest has been evolved by CMA. By arrangement with the Festival authorities it proposes to produce Britain's most natural girl from a typical home. Heats will be run locally with district finalists, and a grand finale held in London during the last week in June.

We can be sure that CMA, with its æsthetic views about what should and should not be put on the stages of its theatres, is convinced that the Festival of Freedom stage shows are of prestige value.

These are sponsored by the Home Office in aid of National Defence and will be run to a carefully prepared script under the direction of an experienced producer. Spectacle will be the keynote, and the presentation will undoubtedly be regarded as a highlight of local Festival activities.

Another impressive tie-up has been arranged in conjunction with the *Sporting Record*, which has agreed to supply a number of exhibitions showing notable sporting feats. These 60-ft. displays drop into the general pattern of exhibitions being routed throughout the Odeon-Gaumont chain. We have a fertile field for new patronage among the lovers of sport which in a way is a lusty competitor of the kinema.

The brochure gives ample instructions to managers about procedure. It lists names and addresses of various people who may be contacted throughout the country and gives many suggestions and tips about how the best possible value may be got out of the local co-operation that is recommended on a national level

Arrangements are being made to rediffuse from every possible theatre the opening ceremony, which is to be performed by the King on Thursday, May 3. Admission will be free, and it is stated that no copyright fees will be payable to the BBC for relaying of the programme.

Broadcast For All

There is no reason why other exhibitors should not avail themselves of the preliminary negotiating done by CMA in this connection.

This great and complicated pattern, it will be observed, uses to the fullest possible extent material and services supplied by national and local authorities. It offers facilities to these people of far greater benefit to the areas concerned than would be possible in any other public places, not excluding the town halls and other public assembly rooms.

Through these they will encourage to their premises hundreds of thousands of visitors who might otherwise never go near the theatre. From that point skilful salesmanship, through the media of advertising, can and will take a big proportion of the casual visitors still further. It will be an adequate reason for more extensive advertising of films and service within the theatre precincts than is usual. For the purposes of exhibitions and other activities the theatre publicity will be to all intents and purposes "away-from-theatre" publicity, concentrated under the immediate eye of the management and staff.

Where there are restaurants and cafés business cannot fail to improve and the special arrangements necessary to cater for a large influx of visitors will not only show increased profit, but will in itself be a major contribution to a better understanding between the public and the industry, through giving a service that might not otherwise be available. Never has there been a better opportunity for the industry to co-operate nationally and locally with the authorities.

There is still time for exhibitors to initiate their own schemes, and if they benefit from those carefully though-out plans of the CMA circuits no one, least of all the directors of CMA, will complain because it is universally agreed that the more we sell "kinema" by methods like this the better it will be for all of us in the industry.

LATE FILM REVIEW

THE FLYING MISSILE

Columbia. American (U). Directed by Henry Levin. Featuring Glenn Ford, Viveca Lindfors and Henry O'Neil. 8,310 feet. Release not fixed

TONGUE-IN-THE-CHEEK adventure melodrama covering the fabulous escapades of an ambitious young naval commander who takes it upon himself to prove to the U.S authorities that all submarines should be equipped with flying missiles. It's wildly extravagant, but a spirited, skilful performance by Glenn Ford, a pleasing romantic interest and well-timed spectacle help to weld it into exciting, disarmingly naive Boys' Own Paper. Reliable star and title offering for the populars and youngsters.

OLIVIER MEETS MPs ON FILM CRISIS

SIR LAURENCE OLIVIER, with two representatives of all unions affiliated to the Film Industry Employees Council, was meeting MPs of all parties to discuss the film crisis in the House of Commons on Tuesday evening.

Meanwhile, Manchester and Salford Trade Unions Council invited the FIEC to send representatives to its meeting on March 21 to speak on the film crisis.

Michael Denison and Gordon Sandison, both of British Actors' Equity, will attend.

B of T CENSUS

Continued from page 3

with £1,064,000 in 1937. Cost of materials, fuel and electricity was £1,408,000 (£825,000).

The report says that during 1948 wages and salaries (other than crowd artists) totalled £8,006,000. Crowd artists took £282,000 and worked 106,000 man-days. The average number of persons employed was 10,222 (not including crowd artists), which shows the net output per person to be £1,158 a year.

Returns were made from 115 sources, estimated at 99 per cent. of the industry.

During 1948, £1,325,000 was invested in new equipment.

A break-down of salaries shows that artists working for private companies were paid £1,578,000 in 1948 (excluding crowd artists), compared with total payments of £2,017,000 to "operatives" and £4,268,000 to administrative technical and clerical staff.

Government departments spent £143,000 on salaries to film workers.

The full details will appear in the Board of Trade *Journal* this week.

Good Friday Experiment

In spite of strong opposition from the local churches, the Stourbridge magistrates granted an application by five kinemas to open on Good Friday this year as an experiment. It was pointed out that the kinemas in adjacent areas were permitted to open, and that the staffs would receive double pay.

REP PREPARES ITS PLAN FOR TELEVISION

Beveridge Opposed

THE Renters', Exhibitors' and Producers' Committee is to meet on Wednesday, April 11, to discuss the Beveridge report on broadcasting.

The three trade associations concerned have now studied the document, the main point of which was to indicate that the industry should be allowed its own television wavelength, providing any material it transmits is made available to the BBC on terms approved by the Postmaster-General.

A KINE. reporter says that there is strong opposition to the proposal, and the industry is expected to make some alternative proposal so that it has its own transmitter without having to let the PMG approve terms on which the BBC shares some of the exclusive material it uses.

Industry Talks on Children's Films

Preliminary discussions took place on Tuesday between representatives of the four trade associations operating the Eady scheme, concerning the promotion of a children's film production organisation.

Five per cent. of the fund has been set aside for this purpose. A full outline of the proposals under consideration appeared in the KINE. on February 22.

The board of the British Film Production Fund was meeting this Wednesday to discuss the usual routine matters.

SALE OF DOVER PLAZA

The Plaza, Dover, has been sold to R. H. DeLeeuw, proprietor of the Empire, Halstead.

The ABC lease of the Plaza, a 1,000-seater, expires at the end of the month. This will leave ABC with only one kinema—the Granada—in Dover.

The Savoy, Egham, Surrey, has been sold to the E. Taylor (Cinemas) circuit of Builth Wells, Brecon.

Negotiations are also proceeding for the sale of the Broadway, Pitsea, owned by Roger H. Howard.

The sale of the three properties is in the hands of Harris and Gillow.

Scottish SCMA Officers

Officers of the Scottish branch of SCMA were elected last week as follows: Don Martin (Vogue, Govan), chairman; Tom Cowie (Imperial, Paisley Road, Toll), vice-chairman; Jack Murray (Astoria), secretary, and the treasurer, Arthur Buchanan (Westway).

Arthur Sydney, of the Sydney Film Service, Liverpool, has been elected vice-chairman of the Glen Toxteth Constitution Association, Liverpool.

NORTH WESTERN

Eady Levy and ET Poser Over Charity Show Takings

IS the Eady farthing per seat levy payable in respect of charity performances, the beneficiaries of which subsequently reclaim entertainments tax paid by patrons in their admission money?

This question was raised by P. M. HANMER, at the meeting of the North Western branch, held at Liverpool on Friday, J. F. Wood, jnr., presided.

Mr. HANMER, who had given Sunday night charity shows at Wrexham, said he was surprised, after making his return of takings (from which staff wages had been deducted), to receive letters asking why he had not paid the farthing per seat levy. Tax exemption certificates had not been obtained as it was the intention of the mayor to claim a refund of tax on behalf of the charities that would benefit from the performances.

It would be an extraordinary thing if after the repayment of entertainments tax he would still be liable for the Eady levy. The mayor would not declare the charities until he had decided what to do with the money. It was only because entertainments tax had been paid that the authorities became aware that the shows had been given.

R. H. GODFREY, JP, said it seemed the Eady levy ought to have been deducted before the money was handed over to the mayor. Had that been done, Mr. Hanmer's position would not have been in any doubt. The Eady money could have been included in the tax cheque.

"I take the reverse view," replied Mr. HANMER. "I assumed that the Eady contribution was only payable in respect of commercial showings of films, not for charity shows."

Mr. GODFREY: You need films for charity purposes on Sundays, and the levy fund is just as entitled to the farthing per seat for British film production as for any other showing. At least, so it could be argued.

It was decided to ask the guidance and advice of Mr. Fuller on the point.

Good Friday

It was "with satisfaction" that R. H. GODFREY announced that the Liverpool justices, having received a second application from exhibitors for permission to open on Good Friday, had granted their request.

Wrexham Prices

It was said that because two kinemas in Wrexham had not revised prices of admission and still retained one shilling seats, another kinema in the town had reintroduced a shilling seat.

Licensing Regulations

Coun. R. P. RUTHERFORD reported that the Wigan county licensing authority had intimated its willingness to receive a deputation of exhibitors to discuss restrictions proposed by the Lancashire County Council draft regulations. Since that announcement was made in court, there had not been any further development.

R. H. GODFREY stated that the Darwen justices had renewed licences for one year on the old conditions. The attitude of the licensing authorities to the Lancs CC regulations varied a great deal.

Bebington S.O

K. DAWES informed the meeting that the Bebington town's meeting on Sunday opening would be held on March 28 and there would probably be a poll on April 14.

The CHAIRMAN: "This is the first poll in a place where there has been a poll since the war."

Next meeting will be on April 13.

Variety at Gaumont, Southampton

Jewel and Warriss will head a variety bill which has been booked for a week beginning on April 23 for the Southampton Gaumont. This is the first time this 2,500-seater has staged variety, and it will be the fourth live show to be presented there since stage facilities were restored last autumn.

Performances will be twice nightly, and the most expensive seat will be five shillings.

Guernsey Attendances

Figures of weekly attendances at Guernsey's three kinemas are given as Odeon 10,500; Gaumont 7,500, and the North 2,500. This gives a total of 20,500 out of a population of approximately 44,000 residents.

Manager L. Putsman, of the Gaumont, Birmingham, with director Basil Dearden and associate producer Michael Relph, at the reception which followed the local press show of THE POOL OF LONDON arranged by J. A. Monk, GFD's Midland publicity manager

Exclusive "Kine." pictures of the SCMA's annual general meeting held in Newcastle on Sunday. T. W. Lewis receives the chain of office from Louis Mannix, the retiring president, watched by Robert Gilbertson, Ken Smith, F. White, A. Green, George Oxley, Sam Butchart and C. P. Brown

DON'T UPSET AGREEMENT, SCMA IS TOLD

Continued from page 3

felt that, in its new form, the clause could be held to stabilise "better conditions" as at February 12, 1951.

Several branches had not expressed themselves in reference to the proposed affiliation to the National Federation of Professional Workers. So far, 18 branches had voted in favour of affiliation and four against. Mr. Butchart hoped that a decision would be taken at the meeting by an open vote.

"A year ago," Mr. Mannix said, "the situation was deplorable. Our relations with the CEA were seemingly quite hopeless. The Society and its officers were being criticised on all sides. The trade Press was completely out of sympathy with us. Because of the continued deadlock in our negotiations with the CEA, many of our members had lost heart." Membership was falling rapidly and the Society faced a crippling deficit.

Mr. Mannix went on to review at some length the measures which had been taken to retrieve the situation.

He spoke of the Society's participation in the "Better Business" campaign.

"When the 'Better Business' Planning Committee was set up, your general secretary and I fought for our right to membership of it—on your behalf—and the trade Press backed us up. Let me emphasise again that the members of the Society are committed to support the 'Better Business' drive to the limit.

"The 'Better Business' campaign is," he said, "the manager's great opportunity—his opportunity to prove that he is as good as we have been saying he is for years. It is our duty to our employers, to the industry and—let's not forget it—to ourselves, to strive by every means in our power to bring more people to the box-office more *often*.

"The rising cost of living and the approach of a formidable competitor in the form of television makes it all the more vital that we should restore the public confidence and interest in the kinema."

Mr. Mannix paid tribute to the work of Sam Butchart.

He went on to urge the Society not to do anything to upset the National Agreement until it had at least four thousand members, all fully paid up. "Many of us have wished that the CEA had treated us a little more generously," he said.

Realism Necessary

"We had to be realists. We had to take into serious consideration the state of the business together with the state of the world; but most of all we were forced to realise—and we were reminded of it constantly—that we were not fully representative of the managers.

"Those best qualified to know have agreed that, in the circumstances, we came out of that long ordeal with enhanced prestige and with a few valuable concessions in the bag. Personally, I wouldn't go to the CEA again unless I were supported by at least four thousand members."

First question from the floor came from C. P. Brown, who inquired what action the Society had taken, or proposed to take, in protest against the harsh and inconsiderate treatment which ABC had meted out to the ex-manager of its Alma Theatre, Luton.

Having detailed the facts—the manager had been dismissed brusquely, on the sale of the theatre, by the regional controller—Mr. Butchart read the letter he had written immediately to Colonel Lewis, and the reply, which did at least say that the company had found the manager to be "honest and trustworthy."

Mr. Butchart also read a letter from the new owners to the manager, recording in generous terms their appreciation of the assistance which the manager had given them during the intervening six weeks, regretting that they were unable to find him a suitable post in their organisation and enclosing a cheque for £60.

Mr. Brown expressed appreciation of the prompt manner in which the general secretary had taken up this matter.

Next question from the floor concerned the clause in the agreement governing the treatment of managers who fell sick. The implication seemed to be that the Society should seek amendment of the clause to cover definite periods during which managers would receive payment during sickness.

Mr. Butchart said that if the delegate would care to put that in the form of a request to the National Executive seriously to consider such a move, no doubt they would do so.

He doubted, however, if it was wise to define periods rigidly. The hope was that the clause would be interpreted in the most generous way by the employers. Many of them were so interpreting it, and the periods they were likely to get by such a move as was suggested might very well be much inferior to those which many members were now enjoying.

A group of members at the meeting; standing: Messrs. S. Wilmot, A. Green, Bigley, Smith, Tubb, Robert Gilbertson, White, Jordan, Ollernshaw; seated: Messrs. Davies, Alexander, Remington, Martin and Louis Mannix

This was received with approval, and the matter was not pressed.

Then Roy Mason opened the matter of the Sheffield branch letter to the local Watch Committee in reference to Christmas Day opening.

Mr. Mason quoted opinions adverse to the intelligence of Sheffield branch members expressed by the trade Press. This had done the branch much good, but it had done the Society much harm. Even so, the members objected strongly to Press statements that the branch had been censured by Mr. Butchart.

Mr. Butchart explained that the trouble was that Sheffield, in writing to the Watch Committee, had gone right outside the agreement and so imperilled the whole thing.

He had to point out that, had Sheffield sent copies of its minutes as required by the constitution, the executive might have been able to smooth this down without publicity. Unfortunately, Sheffield did not send its minutes and, indeed, it was open to argument that all its decisions were consequently *ultra vires*.

This cleared the air and, after Ted Smith (Northern) had expressed the hope that, in future, domestic matters would be settled domestically and, so far as was possible, kept out of the local and trade Press, Mr. Mason extended the olive branch by moving "the next business."

Thomas W. Lewis (South Wales) was installed as the new national president.

Not Quite Suitable

Mr. Lewis said that the Society was somewhat unusual in that it had virtually been made for them by their employers and in the employers' pattern. It was good of its kind, but now "it does not quite suit us. It isn't quite what we want."

Managerial grades carried heavy responsibilities. They had to be loyal to their employers and seek to promote their interests; but they had also to serve the great mass of the kinemagoing public.

Good employers were observing the agreement meticulously, and their managers, in the bulk, now had better conditions than they had ever known. But there were bad employers. It behoved managers to watch for breaches of the agreement and to bring those breaches to the attention of the executive.

But he felt the employers—in their own interests as well as those of managers—also should do their part in bringing pressure to bear on their renegade elements who "do not, and who have, at present, no intention of honouring the agreement.

An attempt to move as a substantive resolution that the Society seek from the CEA, agreement on a cost-of-living bonus, had to be ruled out of order, but a request to the executive to consider opening negotiations with the CEA for a cost-of-living advance in salaries was carried unanimously.

Sheffield delegates supported their resolution bearing on Press publicity on the broad argument that it was to the intimate interest of the Society that matters calculated to injure branches particularly, or the Society generally, were not conveyed to the Press by, or on the authority of remote personages.

J. C. Elliott (Northern) said: "The Northern branch is definitely against any Press ban, but we agree that matters of controversy affecting a branch or the Society adversely should, so far as is possible, be subjects either for committee discussion, or for considered statements at top level."

Roy Mason said that Mr. Elliott had pretty well expressed the views of Sheffield members and, in the conditions, he withdrew the motion.

Jack Hutchison, "Showman" of the KINE. addressed the meeting on the "Better Business" campaign, of which he is liaison officer.

He emphasised that this was the managers' opportunity to enhance the prestige and profession of kinema management, and he appealed to delegates to go back to their districts and campaign for an all-out effort on "Better Business."

Delegates were entertained to luncheon and tea by the Northern branch, whose officers were thanked generally for the excellence of their arrangements. Frank White (Northern chairman) welcomed the delegates in a witty speech.

NEWCASTLE COMMENTARY

by

The Manager

QUITE a spot of drama marked the opening, on Saturday, of the annual general meeting of the Society of Cinema Managers. Due to the recalcitrant performance of the Butchart "flivvers," in which the general secretary made the journey from London to Newcastle-on-Tyne, briefing for the next day's meeting had to be dispensed with.

The resources of the host branch, SCMA Northern, were fully extended, entertaining anxious delegates until 1.30 a.m. awaiting the arrival of Sam, the president-elect, T. W. Lewis, and all the papers and literature required for the meeting. Sam alleges that they arrived a quarter of an hour after we had retired, having had two punctures en route and apparently miles from a telephone.

DON'T be surprised to find a resolution in the next AGM agenda asking that the General Secretary be instructed to travel by rail to future business conferences. The KINE. photographer waited with us till half past one—what a picture that arrival would have made, after 24 hours of incessant rain.

Retiring president Louis Mannix ended a long "farewell to the chair" speech on a note of pathos. He confessed that he will miss the responsibilities of high executive office in managerial politics.

Lewis opened his year of office with an avowal of strong trade union views. This new president, honest, sincere and brief, seems like a man who will stick stubbornly to his principles, and it is sincerely hoped that he will guide managers on a course that will be beneficial to both Society and the industry. Members of SCMA are confident that he will.

OPTIMISM was the keynote of the conference despite the presence of a strong Sheffield contingent with avowed bees in their bonnets. The much-discussed Sheffield branch letter to the Watch Committee on Christmas opening provoked controversial debate which, however, terminated harmoniously and satisfactorily.

Roy Mason, leader of the Sheffield gang, is to be congratulated for the magnanimous way in which he closed the argument by moving "progress."

He reassembled his forces for the next skirmish, this time the Sheffield resolution on Press censorship. It was disappointing to hear the note of defeatism when he introduced the resolution which he quickly withdrew. We must not allow the fighting spirit of Sheffield to be smothered, rather the reverse. Perhaps next time these lads have a bone to pick Roy will have all his little bits of paper under control, instead of dissipated among the members of the team.

Gerald James' adoption as vice-president was a popular one, and, although there were mild questions on procedure regarding L. Remington's appointment as national treasurer, it was universally approved.

THAT master of procedure, W. E. Chilton, caught the chairman's eye more often than any six delegates. Whether the time devoted to the elucidation of trade union customs and rules was well spent is open to dispute. Count me among the opposition.

There are many new faces among the delegates, but besides other old friends, I met again with particular pleasure, stalwarts like A. J. Ollerenshaw, C. P. Brown, R. Honeyman, H. Masterman and J. W. Davies.

The Northern boys turned out in full force the preceding evening with Teddy Hinge, Bobby Gilbertson, E. J. Smith, R. C. Sydney Wilmot, and a dozen others as an advance guard. Our Northern colleagues hold Austin Green, Northern branch secretary, in very high regard—I was glad to meet him.

The chairman of SCMA Northern branch, Frank White, is new to me; charming, well-groomed and intelligent, the manager of the Palace, Gateshead, is shrewd enough to realise that there can be no happier region for a manager than on the banks of the river Tyne. Another pleasant new acquaintance, E. C. Jordon, of Hull, is a member of a highly intellectual society about electronics or something, but doesn't bore you about it.

John Dixon, of the Gaumont, called to say "hello," despite a plaster of paris waistcoat disciplining a couple of fractured ribs.

THERE'S one point on which I wish to reassure the industry. Managers, as a class, love the job, and talk of nothing else. At these managerial get-togethers kinema is the sole topic, and exchange of views on management an exciting hobby. It is an insidious and infectious disease that keeps KINE. correspondents up until long past midnight.

At the subsequent delegates meeting, Ollerenshaw was made an honorary life member. This was an excuse for a bright little celebration party which went on until 4 a.m., and included president Lewis and vice-president James. Sam Butchart, by careful organisation, was tucked in bed around 2 o'clock.

Continued at foot of column 2

FROM THE UNITED STATES TO YOU

Hollywood's New Witch-hunt—British Films Gaining Favour Says Davis

By Leonard Coulter, The "Kine.'s" New York Correspondent

THE hunting season is about to open in Hollywood. The hunters are the members of the House of Representatives' Un-American Activities Committee. The hunted: left-wing or Communist-tainted employees of the motion picture industry.

Joyce O'Hara, top man in the MPAA during Eric Johnston's period of Government service, told publicity chiefs of the major companies at a New York meeting last week that it was not proposed to resist the witch-hunt. Rather, the industry should co-operate with the committee by helping to provide witnesses who would demonstrate that there were fewer Reds in Hollywood than in other big industries.

Witnesses who prove unco-operative will be considered "unfriendly" to the companies employing them. There has already been some preliminary ballyhooing.

Jose Ferrer and John Garfield, both accused of Communist taints, have denied any Red sympathies.

Nonetheless, the right-wing Motion Picture Alliance for the Preservation of American Ideals (led by actor Ward Bond) recently protested against an award to Ferrer by the Californian Teachers' Association on the grounds that it should not honour an actor who "supported and associated with subversive organisations." The presentation ceremony was postponed indefinitely.

Many people in Hollywood feel the imminent probe may have some effect on voting for the Oscars, especially since Jose Ferrer's performance in "Cyrano de Bergerac" has been generally accepted as certain to win an award by the Academy of Motion Picture Arts and Sciences.

The list of 624 bodies which the Un-American Affairs Committee considers subversive includes ten Hollywood groups. Some 40 to 50 film figures will be invited to testify before the Committee.

Davis Claims Progress

Before leaving for Canada and home, John Davis, managing director of the Rank Organisation, said he felt British pictures were gaining favour with American audiences, especially in the Middle West, hitherto regarded as a sort of no-man's-land for the foreign-made product.

It was a slow, uphill climb, but progress was undoubted, said Davis.

Only four of Rank's 18 to 20 pictures this year would, Davis added, be made primarily for the home market. Universal would distribute half of the others in the United States, and individual deals would be made for the remainder.

Nick Pery for London

Three Columbia appointments of British interests have followed a series of home office conferences with field sales executives: Nick Pery, for some years managing director in Australia, is made European sales manager under Lacy Kastner. He has been succeeded by Leroy Brauer.

William Levy, formerly of the Paris office, has been named assistant to Max Thorpe, managing director in Gt. Britain and Eire. Morris Goodman, formerly in charge of distribution of foreign pictures in the U.S, joins the European staff as supervisor of the countries formerly handled by Brauer.

Eleven to ELC

More details of the special Eagle-Lion - Classics unit formed to handle imported films have been made available. The unit will operate under Charles Amory, who has been supervising sales of "art" pictures in the New York metropolitan area since joining ELC from an advertising agency two months ago.

Eleven British-made pictures have been handed over to Amory for handling. They include "So Long At the Fair," "The Blue Lamp," "The Late Edwina Black" and "Taming of Dorothy."

Letter of the Week

16-mm. HELPS ITS BIG BROTHER

IT is worth bearing in mind that most of those 18 16-mm. film performances at Christmas, about which members of the Hampshire and East Dorset branch were complaining were on Christmas day—when the kinemas were closed. Even so, looking at this statement in the cold light of logic, and supposing that there were no 16-mm. performances during the Christmas period, I very much doubt whether Bournemouth kinemas would have benefited to any appreciable extent from the class of people that spend Christmas at hotels.

As a 16-mm. exhibitor, I have always received friendly co-operation from 35-mm. exhibitors. Those, however, who regard 16-mm. as a bogey always overlook the fact that 16-mm. performances given in rural areas have encouraged an interest in films that would otherwise have been dormant, and that 35-mm. has also benefited from this.

Until I gave a Friday performance in one village, the youngsters in the 17-21 group hung about the streets on a Sunday night. Now they go to nearby 35-mm. kinemas. It is indeed unfortunate that the "Better Business" drive has not been extended to 16-mm.

G. BROMFIELD JONES.

B.J. Film Services, Haddenham, Bucks.

New Officers of Cinema Club

Sixty members attended the 32nd annual meeting of the Cinema Club (Glasgow), at which James M. Archer presided.

The secretary's report and the treasurer's report were adopted unanimously, although several members had questions regarding the Dorothy Lamour luncheon. In reply to John Boyd, the chairman said it was purely the fault of the members in not turning out.

Election of officers resulted as follows: George Marks, president; Sir Alexander B. King, hon. president; A. F. Youngs (Paramount), vice-president; W. Carlas, treasurer; Willie Kempsall, secretary; John R. Turner, CA, auditor.

Committee: Jack Breckenridge, Mrs. A. B. Glen, A. K. Roy, Mrs. C. T. Lowe, J. L. Dykes and Mrs. William Carruthers.

J. L. Dykes proposed a vote of thanks to the president, Mr. Archer.

A proposal by Robert George that the annual subscription be increased to 20s. resulted on the vote being defeated by an amendment moved by Jack Breckenridge that the subscription remain as at present.

Mr. Breckenridge made an appeal for sporting members to take more interest in the club's activities, and this was emphasised by A. S. Langlands, sports convener.

No Standing in Kinema

By the casting vote of the Provost, Rutherglen Licensing Court refused an application to allow standing room in Rutherglen Odeon.

Dunoon Town Council, by seven votes to four, have agreed to allow Sunday kinemas during the summer months.

ROYAL VISIT TO ABPC STUDIOS, ELSTREE

Sir Henry French, director-general, BFPA; Ronald Neame, producer; Dr. Eric Fletcher, MP, deputy chairman, ABPC; C. J. Latta, managing director, ABPC; Robert Clark, executive director of production; and Vaughan N. Dean, studio general manager, welcome the Queen and Princess Margaret to Elstree

THE QUEEN PEEPS INTO "THE MAGIC BOX"

VARIOUS aspects of film-making, including a music recording, were seen by the Queen and Princess Margaret during their informal visit on Friday to the Associated British studios, Elstree, where they went on the set of "The Magic Box."

They were received by Sir Michael Balcon, chairman, and Mrs. Thelma Cazalet-Keir, of Festival Film Productions, and Sir Michael presented Sir Henry French, producer Ronald Neame, Dr. Eric Fletcher, deputy chairman of ABPC, C. J. Latta, managing director, Robert Clark, executive director in charge of production, and Vaughan N. Dean, studio general manager.

On stage 2, Ronald Neame introduced director John Boulting to the Royal visitors, and stars Robert Donat and Maria Schell were also presented.

Before they left the stage the Queen received a bouquet from property charge-hand Fred Pratt (whose birthday it was) and Princess Margaret was given a bouquet by actress Janette Scott.

On an adjoining stage the visitors met production designer John Bryan and then saw a music rehearsal, during which the singer, Mdme. Slobodskaya, composer William Alwyn and conductor Muir Mathieson were presented.

They then saw a rough-cut excerpt from the film, and, at her own request, the Queen was shown rushes of the scene in which Sir Laurence Olivier appears.

Before the Royal party left the studio, Robert Clark presented to the Queen an album of photographs taken during the visit.

The Queen and Princess Margaret expressed a keen interest in the sketches, models and working drawings on which the sets of THE MAGIC BOX were based. In the picture are Sir Michael Balcon; John Bryan, production designer on the film, Sir Henry French, Ronald Neame, Robert Clark, Mrs. Thelma Cazalet-Keir, Dr. Eric Fletcher, C. J. Latta, and Vaughan N. Dean

IN THE COURTS

Seats Collapse: £5,000 Claim

A SEQUEL to the collapse of a row of seats in the Northwick Cinema, Worcester, in 1948, was heard at Birmingham Assizes last week when the proprietors, Scala (Worcester), Ltd., claimed £5,000 damages from GB-Kalee, Ltd., with Rowan and Boden, Ltd., Pall Mall, London, named as third parties. Plaintiffs alleged that the collapse of the seats was due to dry rot in the wooden floor caused by the laying of "Korkoid," a floor covering manufactured by the third party.

Opening the action heard by Mr. Justice Humphreys, A. J. Long, K.C., explained that in November, 1945, the Birmingham representative of GB-Kalee was asked by Mr. Haynes, managing director of the plaintiff company, if he could supply a carpet for the Northwick Cinema. He said that was out of the question, and suggested the use of "Korkoid." A provisional estimate of £1,380 was supplied by Rowan and Boden to GB-Kalee, who handed it to plaintiffs. That was accepted and the work carried out. In October or November, 1948, the floor of the kinema was found to be infested with, and partly destroyed by, dry rot. The floor was all right until the covering was laid. The kinema had to be closed for a fortnight.

GB-Kalee, Ltd., in denying liability, claimed that the onset and development of dry rot in the floor-boards could have been caused by a leakage of water from the heating apparatus. Further, that the type of covering used could not of itself have caused dry rot had the kinema floor been constructed with a bituminous damp-proof course, which, they allege, was not done.

For Rowan and Boden it was submitted that they were under no obligation to ascertain the nature of the sub-floor.

After a four days' hearing the proceedings were, on Friday last, adjourned until the resumption of the Assizes on April 5.

MANAGER GAOLED FOR "WORST FORM OF THEFT"

Norman Charles Cochrane Hamill, 44, of Swift Street, Barnsley, was sentenced at Leeds Assizes on Friday to three years' imprisonment for stealing £1,149 10s. on Easter Monday last from the Ritz (ABC), Barnsley, when employed there as manager.

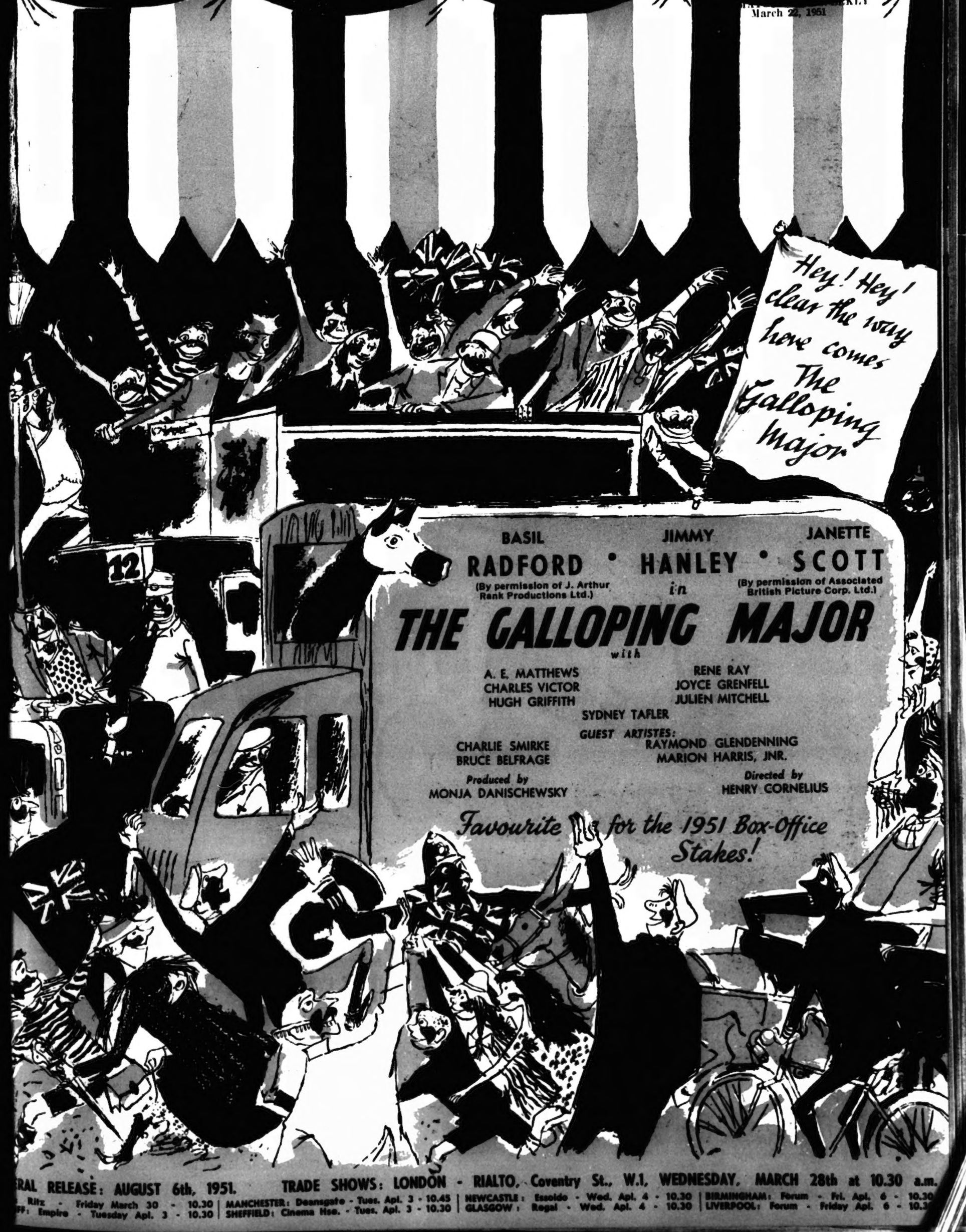
Hamill had pleaded not guilty to the theft and not guilty to a charge of receiving two sums of money, part of the original amount alleged to have been stolen.

Mr. Justice Oliver said: "This is a most disgraceful outrage made much worse by the fact that you have now, on two occasions, committed perjury. This is as bad a case as could be thought of. There is no form of theft which is worse than robbing your employer."

Paisley Kinema Fined

Patrons of the Astoria Picture House, Paisley, want full-blooded westerns, with plenty of adventure, cowboys and action. They prefer American films to the type sometimes provided by British studios, said an agent at Paisley Sheriff Court last week, when the proprietors were charged with failing to show there 20 per cent. quota of British second features.

Management was found guilty and fined £25. They were acquitted on a charge of failing to show 20 per cent. first-feature British films.



BASIL RADFORD (By permission of J. Arthur Rank Productions Ltd.)

JIMMY HANLEY

JANETTE SCOTT (By permission of Associated British Picture Corp. Ltd.)

in

THE GALLOPING MAJOR

with

A. E. MATTHEWS
CHARLES VICTOR
HUGH GRIFFITH
RENE RAY
JOYCE GRENFELL
JULIEN MITCHELL
SYDNEY TAFLER

GUEST ARTISTES:
CHARLIE SMIRKE
BRUCE BELFRAGE
RAYMOND GLENDENNING
MARION HARRIS, JNR.

Produced by MONJA DANISCHEWSKY

Directed by HENRY CORNELIUS

Favourite for the 1951 Box-Office Stakes!

GENERAL RELEASE: AUGUST 6th, 1951. TRADE SHOWS: LONDON - RIALTO, Coventry St., W.1, WEDNESDAY, MARCH 28th at 10.30 a.m.
Ritz - Friday March 30 - 10.30 | MANCHESTER: Deansgate - Tues. Apl. 3 - 10.45 | NEWCASTLE: Essoldo - Wed. Apl. 4 - 10.30 | BIRMINGHAM: Forum - Fri. Apl. 6 - 10.30
OFF: Empire - Tuesday Apl. 3 - 10.30 | SHEFFIELD: Cinema Hse. - Tues. Apl. 3 - 10.30 | GLASGOW: Regal - Wed. Apl. 4 - 10.30 | LIVERPOOL: Forum - Friday Apl. 6 - 10.30

ROYAL VISIT TO ABPC STUDIOS, ELSTREE

Sir Henry French, director-general, BFPA; Ronald Neame, producer; Dr. Eric Fletcher, MP, deputy chairman, ABPC; C. J. Latta, managing director, ABPC; Robert Clark, executive director of production; and Vaughan N. Dean, studio general manager, welcome the Queen and Princess Margaret to Elstree

THE QUEEN PEEPS INTO "THE MAGIC BOX"

VARIOUS aspects of film-making, including a music recording, were seen by the Queen and Princess Margaret during their informal visit on Friday to the Associated British studios, Elstree, where they went on the set of "The Magic Box."

They were received by Sir Michael Balcon, chairman, and Mrs. Thelma Cazalet-Keir, of Festival Film Productions, and Sir Michael presented Sir Henry French, producer Ronald Neame, Dr. Eric Fletcher, deputy chairman of ABPC, C. J. Latta, managing director, Robert Clark, executive director in charge of production, and Vaughan N. Dean, studio general manager.

On stage 2, Ronald Neame introduced director John Boulting to the Royal visitors, and stars Robert Donat and Maria Schell were also presented.

Before they left the stage the Queen received a bouquet from property charge-hand Fred Pratt (whose birthday it was) and Princess Margaret was given a bouquet by actress Janette Scott.

On an adjoining stage the visitors met production designer John Bryan and then saw a music rehearsal, during which the singer, Mdme. Slobodskaya, composer William Alwyn and conductor Muir Mathieson were presented.

They then saw a rough-cut excerpt from the film, and, at her own request, the Queen was shown rushes of the scene in which Sir Laurence Olivier appears.

Before the Royal party left the studio, Robert Clark presented to the Queen an album of photographs taken during the visit.

The Queen and Princess Margaret expressed a keen interest in the sketches, models and working drawings on which the sets of THE MAGIC BOX were based. In the picture are Sir Michael Balcon; John Bryan, production designer on the film, Sir Henry French, Ronald Neame, Robert Clark, Mrs. Thelma Cazalet-Keir, Dr. Eric Fletcher, C. J. Latta, and Vaughan N. Dean

IN THE COURTS

Seats Collapse: £5,000 Claim

A SEQUEL to the collapse of a row of seats in the Northwick Cinema, Worcester, in 1948, was heard at Birmingham Assizes last week when the proprietors, Scala (Worcester), Ltd., claimed £5,000 damages from GB-Kalee, Ltd., with Rowan and Boden, Ltd., Pall Mall, London, named as third parties. Plaintiffs alleged that the collapse of the seats was due to dry rot in the wooden floor caused by the laying of "Korkoid," a floor covering manufactured by the third party.

Opening the action heard by Mr. Justice Humphreys, A. J. Long, K.C., explained that in November, 1945, the Birmingham representative of GB-Kalee was asked by Mr. Haynes, managing director of the plaintiff company, if he could supply a carpet for the Northwick Cinema. He said that was out of the question, and suggested the use of "Korkoid." A provisional estimate of £1,380 was supplied by Rowan and Boden to GB-Kalee, who handed it to plaintiffs. That was accepted and the work carried out. In October or November, 1948, the floor of the kinema was found to be infested with, and partly destroyed by, dry rot. The floor was all right until the covering was laid. The kinema had to be closed for a fortnight.

GB-Kalee, Ltd., in denying liability, claimed that the onset and development of dry rot in the floor-boards could have been caused by a leakage of water from the heating apparatus. Further, that the type of covering used could not of itself have caused dry rot had the kinema floor been constructed with a bituminous damp-proof course, which, they allege, was not done.

For Rowan and Boden it was submitted that they were under no obligation to ascertain the nature of the sub-floor.

After a four days' hearing the proceedings were, on Friday last, adjourned until the resumption of the Assizes on April 5.

MANAGER GAOLED FOR "WORST FORM OF THEFT"

Norman Charles Cochrane Hamill, 44, of Swift Street, Barnsley, was sentenced at Leeds Assizes on Friday to three years' imprisonment for stealing £1,149 10s. on Easter Monday last from the Ritz (ABC), Barnsley, when employed there as manager.

Hamill had pleaded not guilty to the theft and not guilty to a charge of receiving two sums of money, part of the original amount alleged to have been stolen.

Mr. Justice Oliver said: "This is a most disgraceful outrage made much worse by the fact that you have now, on two occasions, committed perjury. This is as bad a case as could be thought of. There is no form of theft which is worse than robbing your employer."

Paisley Kinema Fined

Patrons of the Astoria Picture House, Paisley, want full-blooded westerns, with plenty of adventure, cowboys and action. They prefer American films to the type sometimes provided by British studios, said an agent at Paisley Sheriff Court last week, when the proprietors were charged with failing to show there 20 per cent. quota of British second features.

Management was found guilty and fined £25. They were acquitted on a charge of failing to show 20 per cent. first-feature British films.

BASIL **RADFORD** (By permission of J. Arthur Rank Productions Ltd.)

JIMMY **HANLEY**

JANETTE **SCOTT** (By permission of Associated British Picture Corp. Ltd.)

in

THE GALLOPING MAJOR

with

A. E. MATTHEWS
CHARLES VICTOR
HUGH GRIFFITH
RENE RAY
JOYCE GRENFELL
JULIEN MITCHELL
SYDNEY TAFLER

GUEST ARTISTES:
CHARLIE SMIRKE
BRUCE BELFRAGE
RAYMOND GLENDENNING
MARION HARRIS, JNR.

Produced by
MONJA DANISCHEWSKY

Directed by
HENRY CORNELIUS

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THERE'S NO BUSINESS LIKE MONKEY BUSINESS!

They tried to prove they could raise a Baby Chimp just like "Junior"—but they made him the Juvenile Delinquent of the Year!

BEDTIME FOR BONZO

RONALD REAGAN
DIANA LYNN
with WALTER SLEZAK • JESSE WHITE
and Introducing BONZO

Screenplay by VAL BURTON and LOU BRESLOW
Directed by FREDERICK de CORDOVA • Produced by MICHEL KRAIKE

Universal International

CEA GENERAL COUNCIL

CMA Follows ABC on Pensioners Scheme

CIRCUIT Management Association has decided to follow ABC with cheap seats for old-age pensioners. R. H. Dewes made this statement in a detailed commentary on the situation which he made last week to the CEA general council.

The CEA report of the deputation to Associated British Cinemas on old-age pensioners, reported last week, was adopted.

H. Elton did not think the general council should let the matter rest. At the last meeting, S. K. Lewis had put forward the claim that here was a vast untapped source of revenue and also a great gesture of sympathy.

What was wanted was ABC's assurance that at least there would be no extension of these facilities. There was a time limit up to 3 p.m. and would ABC go so far as to say it would go no further without consultation with the CEA?

Many exhibitors were faced with the problem whether or not they should follow suit and R. H. Dewes had stated his company would have to consider its position in the light of action taken by ABC. If this assurance were forthcoming at least members could be told the majority was not operating these facilities and the rot was being held.

S. K. LEWIS was unable to give definite assurance without reference to his company, but thought it might be forthcoming.

D. J. GOODLATTE had stated it was not the intention to cut prices, the general tendency being to put them up. Mr. Lewis would convey this request to the directors.

R. H. DEWES said that from the very first CMA had deeply deplored the action of ABC, but as it had already made plain to the general council, if ABC persisted, it would be forced, as a national company, to reconsider policy.

This it had done, and as a matter of courtesy to the Association he wished to inform the general council that they proposed to admit old-age pensioners at a price of 9d. when the minimum was 1s. 3d. and at 7d., when the minimum was less than 1s. 3d. up to 3 p.m. with the exception of bank holidays.

A lot had been said about having sympathy for these old people, but none the less, under existing conditions, the responsibility for them rested with the Government and not on any one industry or company.

C. H. WHINCUP asked that the General Council should make known to ABC that it strongly disagreed with ABC's contention that this was not a price-cutting policy. This was agreed.

EXHIBITORS TOLD "RESIST ALL ATTEMPTS TO INCREASE NEWSREEL PRICES"

THE Leeds and district branch proposed to the CEA general council that "Notwithstanding the nature of the newsreel settlement, a price dispute still exists, and the Leeds branch considers that, in order to preserve unified action, the general council should give an immediate lead."

C. H. WHINCUP felt it might not be strictly in order, having regard to the previous discussion on this subject, for the general council to try to restrict its members on this question. But a price dispute still continued and members wanted a lead.

R. P. RUTHERFORD stated that the members in his branch, too, would like some guidance on the price dispute.

Mr. WHINCUP moved: "That the general council recommends members to continue to resist the price increase on newsreels and not to negotiate new contracts at the new prices."

W. CARR said it was not the large kinemas, but the smaller, independent members of the branches who were asking for this support from the general council, because without a lead they were in a quandary.

On a show of hands the recommendation was passed, 37 voting for and two against.

16-MM. BAR MUST STAY FOR FESTIVAL

No Pledge to Help KRS in Stock Dilemma

THE general council of the CEA has rejected the suggestion made at the recent joint meeting with the KRS that the bar on 16-mm. shows during the Festival of Britain should be waived.

The joint report was reported in last week's KINE.

The CEA made the following comment on the KRS proposals that it should help share the burden of increased stock costs with the introduction of safety film:

In regard to this matter so far as it affects regulations, the CEA had done everything that was necessary over the last two years. It was not correct to talk of the saving of millions of pounds because regulations had been avoided, the carrying into effect of which would have cost money.

First of all, exhibitors had not millions of pounds to spend, and the absence of any fresh regulations for the moment dealing with buildings left matters exactly as they were.

There were some electrical regulations to come into force in the near future which would cost a good deal of money, and it would be interesting to know if it were proposed to bring them into the picture.

Generally, the CEA's attitude was that they saw no point in joining committees that might become unwieldy when the matter could be properly handled as regards those varying interests by the KRS whom the CEA regularly meet.

The representatives were authorised to continue their discussions and were left to submit these points of view at the next joint meeting.

CONSTRUCTIVE ET PROPOSALS—OR NO RELIEF

THE general council, meeting on Wednesday, received the report of its entertainments tax sub-committee, which indicated that Sir Wilfrid Eady, Second Secretary of the Treasury, could not agree to ET readjustments which did not yield extra revenue for the Exchequer. The "Kine." understands that the general council was in favour of carrying on discussions. It had been told that unless some constructive proposal is made to the Treasury based on the principles stated by Sir Wilfrid, the present talks may break off. The matter was referred back to the sub-committee for action.

FULLER ON BRANCH WAGE DEMANDS

Interim Report Only

THE report on the meeting with NATKE was received.

The GENERAL SECRETARY stated that one or two branches had asked that wages should not be discussed by the negotiating committee, and for the benefit of all explained that all the negotiating committee had power to do was to see NATKE and report back to the general council on the discussions, and the present report was an interim one.

The discussions were fully reported in last week's KINE.

Playing Fields

The following letter, dated March 8, from Lieut.-General Sir Frederick Browning was noted: "Now that the appeal has topped the £100,000, I feel I must write and thank the CEA for its great support and help which has made the £100,000 possible.

"I attended the National Playing Fields county representative meeting yesterday, and its reaction to the £100,000 was most enthusiastic, and the views unanimously expressed were that the CEA should again be thanked for its most generous help."

Better Business

It was reported that two independent exhibitors were to be added to the national judging committee for the national showmanship contest of the "Better Business" drive, and nominations were required.

W. Southern Morris and J. K. Prendergast were elected.

The GENERAL SECRETARY reported that a letter had been received from the British Film Institute in which it was suggested that an award of merit should be given to the British films considered worthy of it out of the British films shown during the Festival of Britain.

M. PRINCE moved, J. DREW seconded, and it was agreed, "that the suggestion be declined."

Fuel and Power

A following letter, dated March 10, from P. J. Noel-Baker, MP, Minister of Fuel and Power, was noted with appreciation. He said: "I have been highly interested and most gratified to learn of the help given to the Ministry in its fuel economy campaign by the association in organising the production and distribution of the telling film trailer on our behalf."

BFPA and CEA

The report of the joint committee of the BFPA and CEA was received and adopted. It was reported last week.

Fourteen new members were elected. It was agreed that the next meeting be held in London on April 11.

COMMITTEES FOR 1951-52

FIRST business of the new general council of the CEA on Wednesday was the election of committees, as follows:—

Legal Finance and Parliamentary

Coun. H. P. E. Mears (president), W. J. Speakman (vice-president), A. B. Watts (immediate past-president), E. J. Hinge (hon. treasurer), the general secretary, T. France, J. Pollard, F. A. Prior, J. Arthur Rank, R. H. Dewes, S. K. Lewis, Sir Alexander B. King, C. G. Bernstein, C. H. Whincup, R. E. Richards, B. T. Davis, E. C. Rogers, D. C. Walls.

[Councilmen constituting the Legal, Finance and Parliamentary Committee also constitute the Executive Committee.]

Trustees

T. France and Coun. J. Pollard were re-elected, with F. A. Prior appointed the third trustee.

Stoy, Hayward and Co. were reappointed auditors.

Joint Committee CEA and KRS

Coun. H. P. E. Mears (president), W. J. Speakman (vice-president), the general secretary, two circuit representatives: Messrs. E. J. Hinge, T. H. Fligelstone. Deputies: A. B. Watts, G. Singleton, D. C. Walls, H. Simpson.

Ald. R. E. Richards, T. H. Fligelstone and the general secretary were re-elected to the Joint Investigation Committee.

Joint Committee CEA and BFPA

Coun. H. P. E. Mears (president), W. J. Speakman (vice-president), the general secretary, Sir Alexander King, C. G. Bernstein, A. B. Watts. Deputies: E. J. Hinge, D. C. Walls, R. H. Godfrey, J. X. Prendergast.

REP Committee

Coun. H. P. E. Mears (president), W. J. Speakman (vice-president), A. B. Watts (immediate past-president), E. J. Hinge (honorary treasurer), the general secretary, C. G. Bernstein, and one representative from Associated British Cinemas. Deputies: J. X. Prendergast, R. H. Godfrey.

Other appointments were:—

The officers to be the representatives to the British Board of Film Censors.

It was agreed that the following be re-elected to the War Office Joint Committee:—

Three of the officers, S. K. Lewis and T. H. Fligelstone.

T. France, liaison officer to the Cinematograph Trade Benevolent Fund.

C

A scene from WATCH THE BIRDIE, with Red Skelton and Arlene Dahl (MGM), which is now on general release

S. WALES NEWSREEL CHAMPION

A. A. Williams' Second Award

THE unique success of Allan A. Williams, manager of the Olympia, Tredegar, Mon, in the Universal News showmanship competition was celebrated at Cardiff last week.

Mr. Williams won the £10 third prize for January and followed this up by winning the £25 first prize for February.

He played to a 1,175 capacity during the newsreel's run.

Mr. Williams, who started 18 years ago as a third projectionist at the Workmen's Hall, Tredegar, has worked his way step by step to a managership of the opposition kinema. As manager of an independent theatre he was congratulated by Euan W. Lloyd, GFD's publicity chief, who also passed on congratulatory messages from J. Arthur Rank and Castleton Knight.

Mr. Williams paid a tribute to his staff and to the management of the head office, of the Jackson Withers circuit and for the confidence they have in him, particularly Al. Brown.

Others present were the chairman of Tredegar UDC, Allan Withers, a director of the Jackson Withers group, W. J. Fooks, secretary of the South Wales and Mon. CEA, Henry Ponkin, head of the Jackson Withers booking department, Jack Harrison, branch manager of GFD, and Jack Howitt, GFD's South Wales and West of England publicity manager.

Renewed for Three Months

Renewed for a period of one month at the Aldridge Annual Licensing Sessions a month ago, the licence of the Palace, Walsall Wood, has again been temporarily renewed for three months at the adjourned licensing sessions.

It was stated that a fire watcher was on duty during performances, and that plans drawn up for the rebuilding of the kinema would be carried out in units. The first unit, the projection room, would be carried out within the three months.

John Wilson, sanitary inspector for the Brownhills Urban District Council, expressed satisfaction with the steps taken and also with the plans.

Republic's "Iwo Jima" Contest Closing Date

CLOSING date for entries in Republic's showmanship competition in connection with "Sands of Iwo Jima" has been fixed for April 10.

Managers are reminded that it is open to anyone playing the film before March 20. All entries from ABC managers should be sent to J. Andrew Neatrour, publicity manager, Associated British Cinemas, 30/31, Golden Square, W.C.1; and those from other than ABC managers to Gerald A. Fernback, director of publicity and advertising, Republic Pictures International Inc. (Great Britain), Republic House, Soho Square, W.1.

The Parker 51 magnetic desk sets, which are being offered as prizes, will be sent to winners by John Wayne, from Hollywood.

Uruguayan Win for "Sunset Boulevard"

Paramount's "Sunset Boulevard" was voted the best American picture shown at the Uruguay Festival, winning in a field of eleven Hollywood pictures.

Gloria Swanson, who has been nominated for an Academy Award for her performance in the film, won the International Award for the best performance by an actress in 1950.

New Advertising Agency

G. F. R. Marshall and A. W. Green, who recently resigned from their respective posts of secretary and overseas general manager of the J. Arthur Rank Organisation, are founder-directors of a new advertising agency — Marshall Green, Ltd.

A co-director is R. B. Greenwood, who joins the company from the publicity organisation of GEC. His twenty years' experience of advertising comprises both the creative side and that of consumer problems. Their offices are at 14a, Cavendish Place, London, W.1. (Telephone: Langham 6571-2.)

CEA GENERAL COUNCIL—continued

Fear of Legal Action Bars Three S. Wales Delegates

BRISTOL WANTS "MAGIC BOX" PREMIERE

W. BERRIMAN, on behalf of South Wales branch, made reference at the CEA General Council to the objection raised at the annual meeting to the election of his branch's delegates who were therefore disfranchised. Four of their delegates were present in accordance with their membership, and they were entitled to five, therefore he found himself to be the only delegate entitled to speak and vote, and asked that the objection should be waived.

The PRESIDENT pointed out that the branch had not been disfranchised, but by the rules of the General Council there was no other way of dealing with this particular matter. It was unfortunate that the branch elections had been irregular, and it was not in his power to go against the rules of the Association, therefore the three South Wales members mentioned could take no part in the proceedings.

C. G. BERNSTEIN thought there was no need to adhere so strictly to procedure and they could agree this amongst themselves, otherwise the branch had no opportunities of putting forward delegates for the committee elections.

The PRESIDENT explained that he had no alternative but to carry out the rules otherwise the association might be placed in a very embarrassing position in which legal action could be taken against it.

Retirement of S. Hart

The GENERAL SECRETARY reported the retirement of S. Hart, joint engineering controller of the Circuits Management Association. Mr. Hart had rendered valuable services to the CEA in the past by being one of its representatives on many technical bodies and committees.

It was agreed, with applause, to express to Mr. Hart the association's thanks and appreciation and to offer him best wishes for good health during his retirement.

Film Transport

L. KNOPP reported that letters had been received from all manufacturers of film transport materials stating that great difficulty was being encountered in obtaining supplies and there was a shortage of plastic materials. Exhibitors were therefore asked to see that their staffs were particularly careful in handling the boxes and to see that all materials were returned.

Protests to Board

The letters of protest to the Board of Trade, dated March 2, and to the BFPA, dated March 6, sent on the instruction of the last General Council, were noted and approved.

Red Cross Society

It was reported that the British Red Cross Society was normally given facilities for showing a trailer in the Metropolitan area, but as this year it was on behalf of St. John Ambulance Brigade the flag day collection would be outside this area. Various of their branches were asking for permission to show the 60-second trailer.

It was agreed that delegates be recommended to show the trailer if approached by the British Red Cross county branches.

"The Magic Box"

A letter, dated February 20, from Bristol and West of England branch suggesting that the film being produced, "The Magic Box," telling the story of Friese-Greene, a Bristol man and the inventor of the first kinema projector, should have the world premiere in Bristol, was read.

It was agreed to assist the branch in this project.

The report on discussion at the Ministry of Labour concerning "Z" reservists reported last week was received and adopted.

Production Fund

The British Film Production Fund memorandum of agreement on distribution arrangements was received and adopted. It was reported in last week's KINE.

"Seat in the Circle"

A letter, dated March 1, from the British Broadcasting Corporation, Manchester, drawing attention to the fact that on March 24 the Centenary Edition of "Seat in the Circle" series of film trailer broadcasts would be held and thanking the Association for its co-operation was read and noted.

At the recent "Better Business" campaign luncheon organised by Bradford and District CEA: R. Porter, Odeon; R. Simcox, Ritz; Councillor A. Butterfield, Shipley; H. H. Haigh, chairman Sowerby UDC; Lionel Agar, chairman "Better Business" committee; John V. Shorrock, chairman, Spenborough UDC; M. E. Midgley, chairman Ilkley UDC; Councillor Hutchinson, Mayor of Keighley; J. H. Hutchison, liaison officer and "The 'Kine.' Showman"; Alderman Alton Ward, Lord Mayor, Bradford; G. S. Jolliffe, district manager CMA; G. W. (Phil) Ridler, Gaumont, Bradford; and Selwyn Taylor, district manager CMA

Your Films

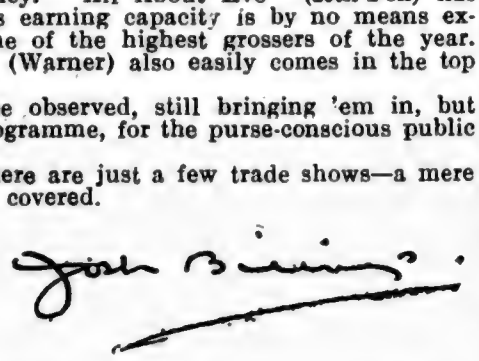
On These Pages is News from Renters Concerning Product and Sales Personalities

PRE-HOLIDAY REVIEW There have been a number of changes in the Piccadilly precinct during the past week and the biggest hit amongst the newcomers is "Storm Warning" (Warner). Opening with a bang at the Warner Theatre on March 8 it never let up, but it now has to make way for "Tea For Two," another obvious Warner winner. It is not, however, lost to the West End. CMA has wisely jumped in and it is playing at the Pavilion, Marble Arch. "Fourteen Hours" (20th-Fox) also received a magnificent Press and is clicking at the Odeon, Marble Arch, while "Wedding Bells" (MGM) is proving quite an attraction at the Empire. Latest arrival is "The Browning Version" (GFD-British) at the Odeon, Leicester Square, another picture which has not only pleased the critics but—more important—is certain to earn the plaudits of the masses.

Now for the general releases: the GFD "double bill," "Battle of Powder River" and "The Fat Man" is the turn up. The circuits and independents are doing fine business with these contrasted offerings. Put a Technicolor western into a programme and, so it seems, you can't go wrong these days. "Branded" (Paramount) is also scoring heavily which, of course, is not surprising considering that it features Alan Ladd, always a powerful box-office magnet, and Independent's "Pandora and the Flying Dutchman" (British Lion-British) definitely deserves mention. Although completely out of the ordinary, the film is taking consistently big money. "All About Eve" (20th-Fox) has finished its major run, but its earning capacity is by no means exhausted. It's bound to be one of the highest grossers of the year. "The Flame and the Arrow" (Warner) also easily comes in the top bracket.

Good pictures are, it will be observed, still bringing 'em in, but Heaven help the indifferent programme, for the purse-conscious public is really beginning to shop.

Now please pardon me, as there are just a few trade shows—a mere twenty-one in four days—to be covered.



PRE-RELEASES AND RELEASE DATES

"CAPTAIN Horatio Hornblower, RN," Warner's British production in Technicolor, is to be generally released in London on October 1. Three weeks later the picture will play every key situation on the ABC circuit.

Arthur Abeles, managing director of Warner's, points out that these dates have been chosen with an eye to an added showmanship angle. Sunday, October 21, is Trafalgar Day, and the story, which is set in Nelson's days, will reach the maximum audience just before that "Naval occasion."

Following the world première of "Captain Horatio Hornblower, RN" at the Warner Theatre, Leicester Square, W.C.2, on April 12, present plans are that the film shall run at the West End house throughout the rest of April and the entire month of May. Gregory Peck and Virginia Mayo head the cast.

* * *

To have its British première at the Odeon, Leicester Square, W.C.2, on Thursday, May 17, Columbia's "Born Yesterday" will be pre-released to leading seaside resorts from midsummer, backed by a powerful scheme to capitalise the publicity and praise already accorded the picture.

Columbia's marital drama, "Jealousy," co-starring Larry Parks and Barbara Hale, romantic partners of the box-office triumph, "Jolson Sings Again," will have a gala Atlantic première in the *Queen Mary* during voyages commencing on April 24, and will have its London trade show at Studio One on Thursday, March 29. It will subsequently be shown in the *Caronia* during voyages starting on April 28. The Columbia short, "Screen Snapshots 190—Reno's Silver Spurs Award," will be shown in this programme in both these liners.

* * *

GFD's Ealing film, "Pool of London," which played to outstandingly good business during its three-week season at the Odeon, Leicester Square, W.C.2, was released on the G-B circuit on Monday. Starring Bonar Colleano, Susan Shaw, Renee Asherson, Earl Cameron, and Moira Lister, "Pool of London" was produced by Michael Balcon and associate producer Michael Relph and directed by Basil Dearden.

* * *

"Fourteen Hours," 20th Century-Fox drama about a mentally sick young man on a fifteen-storey window ledge trying to make up his mind whether or not to jump, is held over at the Odeon, Marble Arch, W.1. The film co-stars Paul Douglas, Richard Basehart, Barbara Bel Geddes and Debra Paget, and was directed by Henry Hathaway.

* * *

In the original French version, with English sub-titles, "Clochemerle" will be generally released by United Artists after its presentation at the London Pavilion, Piccadilly Circus, W.1, tomorrow (Friday).

* * *

Walt Disney's Technicolor cartoon "Cinderella" has been booked by RKO-Radio for showings in the *Queen Elizabeth* and *Queen Mary*. It will be screened first in the *Queen Elizabeth*, on April 14. The Disney picture is being generally released in this country on May 14, but will have a second West End pre-release run at the New Gallery at Easter.

* * *

"Holiday Rhythm," a musical variety entertainment, was released by Exclusive on the Odeon circuit on Monday. The film stars Mary Beth Hughes and David Street and has four big bands and numerous specialities.

"The Steel Helmet" opened to good business at the London Pavilion last week and has been booked to many key situations throughout the country. It stars Robert Hutton, Steve Brodie and James Edwards, and introduces to the screen Gene Evans.

* * *

"Furia," International FD's Italian production, has been recording a series of highly successful returns on a number of runs throughout the country. It

Continued on page 16

Ginger Rogers, Doris Day, and Steve Cochran in Warner Bros.' gripping Ku-Klux-Klan melodrama, STORM WARNING, which, following its successful appearance at the Warner Theatre, moves over to Marble Arch Pavilion

RELEASE DATES

Continued

has done particularly well at the Tatler, Leeds, New Victoria, Nottingham, and the Ritz, Blackpool.

* * *

The issue of Scottish Movietone News, No. 1137A, contains a pictorial report of the Calcutta Cup match, England v. Scotland, and arrangements were made for release customers to be serviced with this event on Tuesday, two days in advance of general release.

* * *

Ronald Reagan has been signed for the top rôle in U-I's Technicolor picture, "Fine Day," and will co-star with Josephine Hull, the New York actress, who has been nominated for an Academy Award for her performance in U-I's James Stewart comedy, "Harvey." Reagan's last film at Universal was "Bedtime for Bonzo," which opens with U-I's "Lights Out" at the Leicester Square Theatre, W.C.2, today (Thursday).

"Fine Day," an original story by Harold Shumate, deals with a carefree, roving cowboy who goes to work for an eccentric woman rancher in order to help her save the place from her enemies.

* * *

Ambassador Films will pre-release "Billy Mayerl Entertains, No. 1" (one-reel short) at the Plaza, Regent Street, W.1, next Monday (March 26).

MGM Will Feature Opera

SEQUENCES from many great operas will be seen for the first time on the screen in MGM's Technicolor film "The Great Caruso." They will be sung by Mario Lanza and Dorothy Kirsten, Jarmila Novotna, Blanche Thebom, Giuseppe Valdengo and Nicolo Moscona of the Metropolitan Opera Company.

June Allyson has reported to the studios for a series of piano lessons, with Harold Gelman as instructor, preparatory to her rôle in "Too Young to Kiss," in which she co-stars with Van Johnson.

"Come Again Another Day," to be produced by William H. Wright, who made "Stars in My Crown," will be directed by Fred Wilcox.

Recent star of "A Letter to Three Wives," Paul Douglas has been given the starring rôle in "Angels in the Outfield," based on a story by the Rev. R. F. Grady.

Renown Star on Radio

John Howard Davies, who plays Tom Brown in Renown's British film, "Tom Brown's Schooldays," in which he co-stars with Robert Newton, is to appear in "Hullo, There!" a BBC series of four broadcasts on the Light Programme which starts on March 24.

JARO Name Change

A further name change in the overseas distributing organisation of JARO is that the Austrian branch company will, in future, be known as: J. Arthur Rank Overseas Film Distributors, Ltd. (Austria).

The fascination of San Francisco once again used as the background of MGM's INSIDE STRAIGHT, which was trade shown on Monday. David Brian and Arlene Dahl are starred with Barry Sullivan, and Mercedes McCambridge

Arthur Kennedy, and Peggy Dow in Universal-International's LIGHTS OUT (GFD) reviewed in this issue

Author in 20th-Fox Rommel Film

BRIGADIER Desmond Young, who wrote the best seller, "Rommel," will play himself in the film version.

Young's book, under the title "The Desert Fox," is being produced by 20th Century-Fox, with James Mason starring.

Twentieth-Fox has spent 12,500,000 dollars on four films starring Susan Hayward.

They are, "Rawhide," adventure, in which Tyrone Power is co-starred; "This is My Affair," with Dan Dailey and George Sanders co-starring; "I'd Climb the Highest Mountain," in Technicolor, and co-starring William Lundigan; and another Technicolor subject, "David and Bethsheba," in which she is co-starred with Gregory Peck and Raymond Massey.

Macdonald Carey is to play the top rôle in Universal-International's Technicolor picture, "The Cave," Howard Duff, who was originally announced for this rôle, has had to withdraw owing to a broken leg.

Columbia Revives "Jolson Sings Again" Team in New Group

FULL LIST OF SUBJECTS IN BIG WEEK OF SCREENINGS

THE team that proved so successful in "Jolson Sings Again," Larry Parks and Barbara Hale, is together again in "Jealousy," one of the big list of pictures that Columbia is to trade show before the end of this month.

First to be shown, at Studio One, Oxford Street, W.1, at 10.30 a.m. today (Thursday), is Johnny Weissmuller's newest in the Jungle Jim series, "Pygmy Island." An elephant stampede, a battle with a giant gorilla and a fight to the finish with a crocodile are a few of the dramatic highlights.

Featuring the Hoosier Hot Shots, "Singin' Spurs," also has Kirby Grant, Patricia White, Les Patrick, Jay Silverheels, Dick Elliot and the Shamrock Cowboys in the cast. It is to be shown in the Columbia Private Theatre, Wardour Street, W.1, at 10.30 a.m. on Tuesday, March 27.

That afternoon at 2.30 p.m., "Desperate Men" will have its London trade show; Charles Starrett and Smiley Burnette co-star in this outdoor action drama, which shows how they rescue a fortune for a senorita, played by Elena Verdugo. Steve Darrell and Shorty Thompson and his Saddle Rockin' Rhythm are featured.

"Condemned in Error," to be shown in the Columbia Theatre at 10.30 a.m. on Wednesday, March 28, also teams Starrett and Burnette, this time in a rough-and-tumble tale which casts Starrett as a sheriff wrongly accused of murder. Helen Parrish has the feminine lead, and Lyle Talbot, George Eldredge and The Sunshine Boys are featured.

Folk-Singer's Debut

"Hoetown," to be screened at 2.30 that afternoon in the Columbia Theatre, marks the film début of Eddy Arnold, singer of folk songs, teamed with Jeff Donnell, Jock O'Mahoney, Guinn Williams, Caroline Cotton, The Pied Pipers, and the Oklahoma Wranglers.

The Parks-Hale picture "Jealousy," is a tale of a rich young man whose car collides with that of a career-minded woman doctor. They marry, find their ideas of marriage irreconcilable, but ultimately work out their individual problems. The story has plenty of comedy. Willard Parker, Una Merkel, Alan Reed and Eduard Franz head the supporting cast. The film is to be shown at Studio One, on Thursday, March 29 at 10.30 a.m.

On Thursday, March 29, at 2.30 p.m. in the Columbia Theatre, "The Brat" will be screened. Starring Gene Autry, this action adventure is set in New Mexico, but has all the traditional Autry thrills and songs. Gail Davis takes the feminine lead, and Robert Armstrong, Dick Jones, Frankie Darro and Irving Bacon are featured.

"Al Jennings of Oklahoma," an outdoor drama in the Columbia manner of "The Man From Colorado" and "The Man From Nevada," in Technicolor, is Al Jennings' own story—and is based on his many daring experiences. Dan Duryea and Gale Storm co-star, while Dick Foran has an important rôle as the brother who accompanied Jennings on his reign of terror. The London trade show is set for Studio One at 10.30 a.m. on Friday, March 30.

Finally, "Smugglers' Gold," to have its London show at 2.30 p.m. on March 30, in the Columbia Theatre, was filmed almost entirely on location. A maritime adventure set along the Californian coast, it has Cameron Mitchell and Amanda Blake in the romantic leads with Carl Benton Reid, Peter Thompson and William Phillips in character rôles.

Warner's Sign Milland

Warner's has put Ray Milland under contract.

The star's first rôle for the company will be the male lead in "A Baby for Midge," from a domestic comedy by James Webb. William Jacobs will produce.

EROS NAMES TWO MORE FOR MARCH

THE next two pictures on the Eros line-up, "Rogue River" (A) and "My Outlaw Brother" (—), will be trade shown at the Rialto, Coventry Street, W.C.2, next week. They are both Eagle-Lion-Classic products.

"Rogue River," in Cinecolor, stars Rory Calhoun and Peter Graves, and is set in Oregon. It is to be shown on Thursday, March 29, at 10.30 a.m.

With a four-star cast, consisting of Robert Stack, Wanda Hendrix, Robert Preston and Mickey Rooney, "My Outlaw Brother," a vigorous western, can be seen on Friday, March 30, at 10.30 a.m.

"Happy Go Lovely" Tour

Exhibitors have been praising Pathé's "Happy Go Lovely" wherever it goes, according to sales manager H. E. ("Chick") Ellis, who is attending the provincial trade shows of this Associated British-Marcel Hellman production in Technicolor, which has David Niven, Vera-Ellen and Cesar Romero co-starred.

Next week, Mr. Ellis takes "Happy Go Lovely" to Leeds (March 28) and Sheffield (March 29).

Transatlantic travellers in three of the world's largest ocean liners will be seeing "Happy Go Lovely" next month. It has been booked in the *Queen Mary* from April 17, the Queen *Elizabeth* from April 14, and the *Caronia* from April 28.

ABFD's British Comedy

The British comedy, "Worm's Eye View," will be trade shown by ABFD at the Palace, Shaftesbury Avenue, W.1, at 2.45 p.m., on Tuesday, April 3.

NINE DISNEY SHORTS

Nine new Disney Technicolor subjects are lined up for general release by RKO-Radio during the coming months.

"Sheep Dog," which has Pluto in the title rôle, ranged against Bentail, the coyote: March 26. "Sea Salts," with Captain Donald Duck as the seafaring friend of Bootle Beetle: April 2. "Tennis Racquet" presents "Goofs" Big Joe and Little Joe in a championship tennis match: April 9. "Mickey and the Seal" introduces a baby seal into the home of Mickey Mouse and Pluto: April 6. "Food for Feudin'" has those ingenuous characters, chipmunks Chip and Dale, involved with stars Donald Duck, harassed in his spring-cleaning by a bee: April 30. "Bubble Bee" shows Pluto, a bee and bubble gum, in a sticky story: May 7. "Soups On" presents Donald Duck and his three young nephews in a pseudo-celestial adventure: May 14. "Goofy Gymnastics" features Pluto as a seeker of bulging muscles: May 21.

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
At War with the Army (Paramount)—U.S.	**92 min. (U)**	Dean Martin, Jerry Lewis, Polly Bergen.	Rollicking khaki comedy, put over by resourceful team. Of and for the "ninepennies," it's certain to please the crowd.	**Excellent light booking for the masses, youngsters and sticks (CC). Ticklish "thick ear" (NC).**
Backfire (Warner)—U.S.	**90 min. (A)**	Virginia Mayo, Gordon MacRae, Edmond O'Brien.	Romantic melodrama about a war veteran who turns amateur detective. Acting and staging adequate, but flashback treatment confusing.	
Bedtime for Bonzo (GFD)—U.S.	**83 min. (U)**	Ronald Reagan, Diana Lynn, Bonzo.	Farcical comedy concerning a young professor of psychology who adopts a chimpanzee to prove that environment rather than heredity shapes character. Outcome clean original fun.	**Capital "double bill" (CC).**
Chase Me, Charlie (Exclusive)—U.S.	**46 min. (U)**	Charles Chaplin, Ben Turpin, Edna Purviance.	Lively comedy museum piece made up of cuttings from early Chaplin two-reelers. Michael Howard's commentary effective.	**Good novelty fill-in (CC).**
Fine and Dandy (Warner)—U.S.	**104 min. (U)**	James Cagney, Virginia Mayo, Doris Day.	Spectacular romantic comedy musical, actually staged at West Point, America's Sandhurst. Cagney in great form, support versatile, numbers tuneful and ceremonials impressive.	**Very good star light booking (CC).**
Frontier Fury (Exclusive)—U.S.	**61 min. (U)**	George Houston, Al St. John, Hilary Brooke.	Pint-size outdoor romantic comedy melodrama. Story crowded and light relief popular.	**Acceptable secondary hall western (CC).**
Lights Out (GFD)—U.S.	**97 min. (A)**	Arthur Kennedy Peggy Dow, James Edwards.	Poignant, inspiring and tremendously moving rehabilitation melodrama, addressed to the war-blinded. Story, acting and treatment dignified. Human and feminine appeal terrific.	**Outstanding general booking (C).**
Operation Pacific (Warner)—U.S.	**107 min. (U)**	John Wayne, Patricia Neal, Philip Carey.	Sea war melodrama illustrating the exploits of a dashing U.S. submarine commander. Romantic relief novelettish, but Wayne's performance first class and thrills spectacular.	**Very good star adventure fare (CC).**
Outlaws of the Rio Grande (Exclusive)—U.S.	**52 min. (U)**	Tim McCoy, Virginia Carpenter, Charles King.	Transparent outdoor comedy melodrama. Action fast, but plot and light relief ingenuous.	**Moderate "horse opera" (CC).**
*** Quiet Woman (Eros)—British.**	**70 min. (U)**	Jane Hylton, Derek Bond, Dora Bryan.	Romantic melodrama with small-time smuggling and "man-on-the-run" backgrounds. Romantic asides somewhat restrained but worthwhile twists and good British humour keep the interest active.	**Worthwhile British support (C).**
Roseanna McCoy (RKO-Radio)—U.S.	**89 min. (A)**	Farley Granger, Joan Evans, Raymond Massey.	Backwoods romantic melodrama. Feud story familiar, but acting impressive and scenery superb. Tough audiences should accept excessive footage.	**"Double bill" for other than the carriage trade (NC).**
Singing Guns (Republic)—U.S.	**89 min. (U)**	Vaughn Monroe, Ella Raines, Walter Brennan.	Rugged outdoor melodrama. New star, Vaughn Monroe, versatile, support good and scenery impressive, but footage considerable.	**Reliable, though slightly overlong, "horse opera" (CC).**
Six Gun Man (Exclusive)—U.S.	**59 min. (U)**	Bob Steele, Syd Saylor, Jean Carlin.	Artless western. Acting and plot obvious.	**Very moderate outdoor "support" (CC).**
The Cupboard was Bare (L'Armoire Volante) (Films de France)—French.	**87 min. (A)**	Fernandel, Florencie, Yves Deniaud.	French comedy describing the frantic search made by a tax-collector who dreams that his old aunt's dead body has been placed in a cupboard which passes from hand to hand. Fun stilted and booking solely on star's popularity.	**Moderate specialised booking (NC).**
White Legs (Pattes Blanches) (Films de France)—French.	**95 min. (A)**	Suzy Delair, Fernand Ledoux, Paul Bernard.	Sombre romantic drama describing how an attractive but tantalising mistress reawakens past hatreds and meets a tragic death. Honest approach, and good characterisation provide punch. Good entertainment.	**Good specialised booking (NC).**

(CC) Excellent for Children. **(C) Suitable for Children.** **(NC) Not for Children.**
*** British Picture.**

Reviews for Showmen: *Edited by Josh Billings*

FINE AND DANDY

Warner. American. (U). Directed by Roy Del Ruth. Featuring James Cagney, Virgina Mayo and Doris Day. 9,454 ft. Release not fixed.

SPECTACULAR romantic comedy musical, actually staged at West Point, America's Sandhurst. It tells of the adventures and misadventures of a brash Broadway producer who agrees to direct the famous military academy's annual show merely to further his own ends, but finishes up the proud, if temporary, wearer of an honoured uniform. James Cagney is not as young as he used to be, but he is, nevertheless, the mainstay of the film. Incredibly versatile and completely tireless, he subtly emphasises the loftv sentiment behind the irresponsible hokum. Very good star, light booking.

Story.—Harry Eberhart, a wily impresario, has a nephew, Tom Fletcher, at West Point. Eberhart wants Tom, who has a fine voice, to go on the stage, but Tom refuses to abandon his profession. Elwin Bixby, a down-at-heel producer, is paid by Eberhart to go to West Point and help with the presentation of its annual musical, and secure Tom's signature to a contract. Bixby takes Eve Dillon, his

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snappy girl friend, with him, but falls foul of the authorities and is forced to become a cadet. When Tom jibs at signing, Bixby uses Jan Wilson, a pretty singer, to vamp him. She does, but eventually Bixby realises what the West Point tradition means and he does right by Tom. The academy acknowledges Bixby's good work by handing him the Broadway rights of the play.

Production.—The picture is primarily a musical romp with James Cagney setting the pace, but it never holds up West Point to ridicule. Far from it. The storied backgrounds give artful contrast to the musical fun and games and provide legitimate cues for impressive pageantry. When it comes to propaganda, Hollywood knows how to sugar the pill. Let the highbrows scoff!

Points of Appeal. — Frivolous yet friendly story, great performance by Cagney, versatile supporting cast, gay tunes, bright cracks, hallowed environment and box-office star.

LIGHTS OUT

General FD. Universal. American (A). Directed by Mark Robson. Featuring Arthur Kennedy, Peggy Dow and James Edwards. 8,734 feet. Release not fixed.

POIGNANT, inspiring and tremendously moving rehabilitation melodrama, addressed with sympathy and dignified showmanship to the blinded of World War II. Through its central character, perfectly portrayed by Arthur Kennedy, it shows how the sorely afflicted are taught to "see" by their hands, make successful careers for themselves and lead near normal married lives. All its types are real, and authentic detail is neatly interlaced with touching human and romantic asides. Occasionally it lacks the integrity and directness of "The Men," but it is considerably wider in its appeal. We'll go further, it is impossible to imagine a more profound woman's film. Outstanding general booking.

Story.—Larry Nevins, a U.S Army sergeant, is blinded in North Africa and finishes up in the Army Hospital for the Blind at Valley Forge, Pennsylvania. When he learns his sight can never be restored, he attempts suicide. Saved by Corporal Flagg, a kindly instructor, he slowly begins to face the future. One of Larry's particular friends is Joe Morgan, another blind patient. While in the town Larry meets Judy Greene, a pretty girl, and they become deeply attached. Larry and his childhood sweetheart, Chris, daughter of a wealthy man, talk things over when he returns home, but she refuses to accept the responsibility of a blind husband. Meanwhile, Larry falls out with Joe because of an odd remark against negroes made without his knowing that Joe is black. Finally, Larry goes back to Judy and decides to attend law school, where he makes it up with Joe.

Production.—The first half of the film deals mainly with the conditioning and training of the blind, but the technical detail interests and entertains without embarrassing either the patients or the audience. The second, with its smooth approach to the colour problem, is slightly more conventional but no less appropriate. Completely objective and emotionally compelling, it is a worthy reminder to us all of the great debt we owe to those who sacrificed their sight in the cause of humanity. To play and see it is a duty.

Points of Appeal.—Human and urgent story, fine acting, sympathetic direction, powerful message, lofty sentiment, and wide exploitation angles.

AT WAR WITH THE ARMY

Paramount. American (U). Directed by Hal Walker. Featuring Dean Martin, Jerry Lewis and Polly Bergen. 8,345 feet. Release not fixed.

ROLLICKING khaki comedy, co-starring Hollywood's up-and-coming comedians Dean Martin and Jerry Lewis. It packs all the old situations in quite a hefty parcel, but its lack of originality and brevity is more than offset by the resourcefulness of its leading players. They make the time-honoured jokes, mostly founded on shrewd observation, appear spontaneous and give them a new twist. Of and for the "ninepennies," it's certain to please the crowd. Excellent light booking for the masses and sticks.

Story.—Sergeant Puccinelli, a girl chaser, is pursued by Millie, a young woman who is about to have a baby. The CO is informed of Millie's condition and instructs Puccinelli to find the man responsible and see that he marries her. Puccinelli's conscience is not too clear and he decides to pass the buck to Korwin, a dim-witted private. Korwin is married and he applies for leave to visit his wife and newly-born child. There is a general mix-up and it ends with the discovery that Millie has a husband. Puccinelli is demoted and has to take orders from Korwin, now the proud possessor of one stripe.

Production.—The film has a slight touch of blue, and this cunningly sharpens its barrack-room humour without limiting its appeal. Jerry Lewis scores most of the laughs as the goofy Korwin, but Dean Martin, no mean crooner, feeds him generously as Puccinelli. The two figure in a brilliant parody as Crosby and Fitzgerald in "Going My Way." There is not a great deal of squarebashing burlesque, but it manages to keep on the move. Given the right audiences, and by these we include all the "ninepennies" and the family, it should prove a riot.

Points of Appeal.—Great comedy team and infallible gags.

FRONTIER FURY

Exclusive. American (U). Directed by Sam Newfield. Featuring George Houston, Al St. John and Hilary Brooke. 5,506 feet. Release not fixed.

PINT-SIZE outdoor romantic comedy melodrama of early 1940 vintage. Plot familiar, but stock characters portrayed with vigour and action fast. Picturesque scenery and an occasional song round off the rugged story. Acceptable secondary hall western.

Story.—Tom Cameron, alias the Lone Rider, is wrongly blamed for the murder of Jim Bowen, a wealthy ranch owner. Georgia, the dead man's niece, inherits the property, much to the annoyance of Clyde Barton, the crooked foreman. Barton and Case Murdock, an unscrupulous lawyer, are in league and hope to gain control of the property. Tom and Georgia become acquainted and, after much gunplay involving Midge, friendly daughter of a renegade, Tom proves Case to be Bowen's killer. Having safeguarded Georgia's inheritance, he then rides off to new adventures.

Production.—The picture shows slight signs of age, but its cast, which includes Hilary Brooke, is better than average, and vigorous and versatile teamwork conceals most of its grey hairs. Popular humorous, romantic and vocal interludes artfully punctuate the roughstuff.

Points of Appeal.—Crowded plot, life-like characterisation, fast action and appropriate light relief.

QUIET WOMAN

Eros. British. (U). Directed by John Gilling. Featuring Jane Hylton, Derek Bond and Dora Bryan. 6,384 feet. Release not fixed.

ROMANTIC melodrama with small-time smuggling and a "man-on-the-run" background, set in the Romney Marsh and South Coast district. Unpretentious and resourceful, if at times somewhat obvious, it describes an ex-naval officer's infatuation for a young and pretty innkeeper, whose happiness is almost wrecked by the untimely arrival of her convict husband. Presented in a competent and straightforward manner, its salty and cockney humour cover up the flat spots. Worthwhile British support.

Story.—When Duncan McLeod, a local artist and ex-naval officer, and his handyman, Lefty, land contraband liquor they take it to their usual hiding place at "The Quiet Woman" inn, but discover that Jane Foster and her barmaid, Elsie, have taken over the place. Though disapproving of Duncan's activities Jane is attracted to him. Her attitude towards him, however, is obviously reserved. Meanwhile, Duncan's model and former girl-friend Helen, and an ex-brother officer, Dick Bromley, a customs official, take rooms at the inn. When Jane is forced to hide her husband, Jim, an escaped convict, the jealous Helen informs the police of her suspicions. Having arranged to rendezvous with the French smugglers, Duncan decides to take Jim out of the country but is unaware that he is sailing into a Customs trap. During the crossing, however, they are overtaken by Bromley and Jim is drowned while trying to escape. Duncan returns to the waiting Jane.

Production.—The romantic asides, owing to the heroine's secret, are restrained but they are pleasantly natural. The quiet drama has a novelettish flavour, but the interest is held by the numerous twists of the story. Derek Bond and Jane Hylton make the most of their chances as Duncan and Jane, while Dora Bryan and Michael Balfour give sound support as the humorous backchatting barmaid and handyman. Restful backgrounds, an appropriate musical score and sound technical presentation round off a modest, yet successful British effort.

Points of Appeal.—Crowded plot, sound support, good English backgrounds and humour, technical qualities and quota.—W. J. S.

ROSEANNA McCOY

RKO-Radio. American. (A). Directed by Irving Reis. Featuring Farley Granger, Joan Evans and Raymond Massey. 8,018 ft. Release not fixed.

BACKWOODS romantic melodrama, founded on fact. It shows how true love finally brings to an end a bitter and bloody feud between two tough West Virginian families, but takes quite a time to bring its heavy cauldron of religion, sex and sentiment to the boil. Despite powerful acting and impressive scenery it'll definitely need a really bright "second" to carry it. Double bill for other than the carriage trade.

Story.—Roseanna, pretty daughter of Randall McCoy, a pious man, and Johnse, son of Anse Hatfield, a lusty homesteader, meet and fall in love during an annual festival. The Hatfields and the McCoys have been deadly enemies for years, but Randall eventually agrees to Roseanna's marriage to Johnse. Anse is less amenable. Mounts, Anse's trigger-happy other son, then starts shooting and Little Randall, Roseanna's small brother, is badly wounded. The feud flares up in earnest but, after much bloodshed, Anse and Randall realise that their children are in love and guns are silenced. It is clear at the fade-out that enmity is ended.

Production.—The story is borrowed from history but, apart from its length, it rigidly conforms to pattern. Joan Evans displays charm and spirit as Roseanna, and Farley Granger is a manly and likeable Johnse, and the two do their best to ease the gloom but are not entirely successful. The support is strong, but the exciting shooting matches are unduly delayed and humour is lacking. So are star values.

Points of Appeal.—Meaty story, impressive characterisation, spectacular finale and superb scenery.

BACKFIRE

Warner. American (A). Directed by Vincent Sherman. Featuring Virginia Mayo, Gordon MacRae and Edmond O'Brien. 8,139 feet. Release not fixed.

ROMANTIC melodrama, presented against a multitude of extravagant settings. Briefly, it's about a war veteran who turns amateur detective to track down his missing buddy and clear him of a murder rap. It's told in a series of flashbacks, but, after a time, becomes so involved that it is impossible

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BELLE
E GRAND

starring

A RALSTON
N CARROLL

with

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EMERSON
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EN CHASE
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Directed by MARK ROBSON Produced by ROBERT BUCKNER

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Universal International

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to keep in touch with the central theme. Even the most rabid crime fan will find it hard going. Ticklish "thick ear."

Story.—Bob Corey, war-wounded, is worried by the disappearance of Steve Connolly, an old comrade and prospective partner in a ranch. One night, just before his discharge from hospital, Bob is visited by Lysa Radolph, a mysterious woman, who informs him that Steve has been in a serious motor accident. Julie, Bob's nurse, thinks Lysa was an apparition. Nevertheless, Bob sets out to trace Steve, and Julie decides to help him. Bob interviews many people, including Ben Arno, another war veteran, who owns a funeral parlour. Ben, also known as Lew, a gambler, uses his undertaking business as a front. After many contacts and the killing of Lysa and others, Bob discovers that Ben, madly in love with the unresponsive Lysa, is responsible for Lysa's death and Steve's absence. In the final scrap between Bob and Ben, Steve, encased in a plaster cast because of the car "accident" perpetrated by Ben, pops up and comes to Bob's aid. Fortunately, the police arrive and Ben is shot down.

Production.—The pictures goes from one flashback to another until it very nearly overtakes itself. The popular principal players do their best to preserve continuity, but fail. By the time it reaches its interminable end nothing surprises. Definitely too much of a grisly thing.

Points of Appeal.—Title, violent and restless surface action and strong cast.

OPERATION PACIFIC

Warner. American (U). Directed by George Waggner. Featuring John Wayne, Patricia Neal and Philip Carey. 9,788 feet. Release not fixed.

SEA-WAR melodrama illustrating the exploits of a dashing submarine commander operating in Jap-menaced waters of the Pacific. Romantic and children's hospital by-play not too convincing, but forthright performance by John Wayne, a firm popular favourite, vigorous male support and spectacular thrills allow it to ride on a pretty even keel. Action fans and youngsters should applaud. Very good star adventure fare.

Story.—After helping to rescue women and children from a Jap-held island, "Duke" Gifford, handsome second-in-command of *Thunderfish*, a submarine, meets his ex-wife, Mary, now in charge of the maternity ward at Pearl Harbour hospital. Duke hopes to win her back, but has a rival in Bob, younger brother of "Pop" Perry, the commander. Following their return to sea, *Thunderfish* is attacked and Duke has to sacrifice Pop's life to save the rest. Duke then assumes command, but, although the court clears him of Pop's death, Bob continues to blame him. Later, the *Thunderfish* is again attacked and Duke snatches Bob from a watery grave. Bob then buries the hatchet and Duke and Mary are reconciled.

Production.—The picture, stoutly reinforced with topicals, is tremendously exciting and realistic while it is at sea, but the triangle trimmings and the scenes of the heroine clutching babies border on the novelettish. Happily, nothing perturbs the hero, played with quiet determination by good-looking John Wayne, and his manly portrayal amply offsets its phoney sentiment. Although no "Morning Departure," it's head and shoulders above the average "programmer."

Points of Appeal.—Gripping action, spell-binding spectacle, intriguing title and John Wayne.

BEDTIME FOR BONZO

General FD.-Universal. American (U). Directed by Frederick de Cordova. Featuring Ronald Reagan, Diana Lynn and Bonzo. 7,502 feet. Release not fixed.

FARCICAL comedy, with a crazy academic fringe. It concerns a young professor of psychology who adopts a chimpanzee to prove that environment rather than heredity shapes a child's character, and finishes up by falling for his unusual charge's nanny. The conclusions drawn from the scatty experiment may not satisfy the scientifically inclined, but, thanks to Bonzo, a mischievous and sagacious chimp, they evoke many laughs. Clean, original fun, it's just the stuff for the masses and family. Capital "double bill."

Story.—Peter Boyd, lecturer on psychology at a fashionable college, and Valerie, the Dean's daughter, are engaged, but Valerie's father objects to their marriage because Peter's "old man" was an habitual crook. Peter insists that his father was a victim of an ugly environment and that criminal tendencies are not inherited. To prove his theory, Peter takes a chimpanzee, Bonzo, home and regards it as a normal child. Jane Linden, a pretty girl, agrees to act as nanny. Bonzo responds to treatment, but he cannot resist anything that sparkles. As a result, Bonzo "lifts" a magnificent necklace from a jeweller's window and Peter is accused. Meanwhile, Peter and Jane, now in love, quarrel and part, but Jane returns and exonerates Peter by persuading Bonzo to put back the necklace. The police are satisfied and Peter saves the Dean further embarrassment by marrying Jane.

Production.—The picture adds nothing to Darwin's theory or, for that matter, any other, but the almost human chimpanzee, cleverly exploited and generously supported by a resourceful cast, provides plenty of fun, as well as subtle touches of sentiment. All the kids and most of the grown-ups will revel in it.

Points of Appeal.—Novel theme and clever and laughable chimpanzee.

SINGING GUNS

Republic. American. (U). Directed by R. G. Springsteen. Featuring Vaughn Monroe. Ella Raines and Walter Brennan. 8,014 ft. Release not fixed.

RUGGED outdoor melodrama, starring Vaughn Monroe, crooner and band leader, who apparently has a considerable reputation in the States. He does quite well, and the support is first rate, but for all its good team work and fine scenery it doesn't end a moment too soon. Reliable, though slightly overlong "horse opera."

Story.—Rhiannon, a bearded outlaw, has a big price on his head because he knows the location of hidden booty. He and Jim Caradac, a tough sheriff, become engaged in a gun fight and Caradac is badly wounded. No killer, Rhiannon takes Caradac to Doctor Mark, the local practitioner, and gives some of his blood to save Caradac's life. While Rhiannon is unconscious Mark, who fancies himself as a reformer, shaves off Rhiannon's beard. He then persuades Rhiannon to accept the job of temporary sheriff. Nan Morgan, a saloon girl, recognises Rhiannon, but falls in love with him. Nan and Mark together eventually solve the problem of Rhiannon's regeneration and settle the destination of the loot.

Production.—The picture is inclined to repeat itself, but a virile and versatile cast, headed by Vaughn Monroe, a manly and vocally gifted hero, enables it to move in circles without serious loss of punch. A beefy, morally secure twist, brings it to a showmanlike, if somewhat delayed, close. By and large, a solid example of its popular type.

Points of Appeal.—Wholesome action, picturesque environment, realistic scraps, appropriate songs and promising new western star.

OUTLAWS OF THE RIO GRANDE

Exclusive. American (U). Directed by Peter Stewart. Featuring Tim McCoy, Virginia Carpenter and Charles King. 4,736 feet. Release not fixed.

TRANSPARENT outdoor comedy melodrama, illustrating a page from the notebook of a U.S marshal. It deals with the apprehension of counterfeiters, but never takes itself too seriously. Ingenuous western pantomime, mainly kids' matinée in its appeal. Moderate "horse opera."

Story.—Bob Day, a U.S marshal, is ambushed and killed by counterfeiters on the Mexican border. Tim Barton, Bob's pal, is put on the case and he rides to the scene of the crime with his buddy, Monty. Marlow, head of the gang, holds the engraver father of Rita, a pretty cantina girl, prisoner and threatens to liquidate him unless Rita leads Tim into a trap. She does, but Monty soon comes to Tim's aid. In the final foray, Marlow and his thugs are cornered and Rita's father is freed.

Production.—The settings and costumes are picturesque, but the slight splash of colour fails to cover up all the wrinkles in the ten-year-old film.

Points of Appeal.—Wholesome action and handy footage.

SIX GUN MAN

Exclusive. American (U). Directed by Harry Fraser. Featuring Bob Steele, Syd Saylor and Jean Carlin. 5,339 feet. Release not fixed.

ARTLESS western, covering a dust-up between a U.S marshal and a gang of rustlers. Story leaves nothing to the imagination, and the acting lacks subtlety. Comedy asides equally ingenuous. Very moderate outdoor "support."

Story.—Matt Haley, a cattle dealer, is the secret head of a rustling gang. He kills John Hager, a respectable rancher, when accused of theft. Bob Storm, a U.S marshal, and his buddy, Rawhide, are sent to investigate, but Haley convinces Tim, son of Hager, that Bob was responsible for his father's death. Bob has some difficulty in proving his innocence, but with Rawhide's help he eventually succeeds. Haley and his outlaws are routed and Tim settles down with Laura, his pretty fiancee.

Production.—There is a lot of dashing about in the picture, but it never leads far from the obvious. Bob Steele plays Bob, and Syd Saylor provides the quips as Rawhide, but the pair are no more effective than Stanford Jolley, a very clumsy villain, as Haley. The scenery is easily the best part of the film, but it takes more than an impressive vista to hold the interest for five reels.

Points of Appeal.—Clean, if not clever, humour and roughstuff and handy size.

CHASE ME CHARLIE

Exclusive. American (U). Featuring Charlie Chaplin, Ben Turpin and Edna Purviance. 4,199 feet. Release not fixed.

LIVELY comedy museum piece made up of cuttings from early Chaplin two-reelers. Much of the inimitable "copy" has been flogged many times before, but Michael Howard's commentary prevents any laughs from being overlooked. Sketchy as it is, it's unassailable proof that Chaplin always was in a class of his own as a clown. Good novelty fill-in.

Production.—The picture opens with Charlie as an unsuccessful suitor who makes good by defeating bank robbers. After that he is seen as a sparring partner and potential boxing champion, a bungling film star and a dude who causes endless trouble while occupying a seat in the stalls. All the episodes are really funny, and commentator Michael Howard, although a trifle modern in his quips, matches wit with wit, while at the same time establishing some sense of continuity. Nostalgic and evergreen, it's infallible tabloid rib-tickler.

Points of Appeal.—Genius and popularity of Chaplin and handy footage.

THE CUPBOARD WAS BARE

(L'Armoire Volante)

Films de France. French. (A). Directed by Carlo Rim. Featuring Fernandel, Florencie, Yves Deniaud. English sub-titles. 7,855 feet. Release not fixed.

MODERATE French comedy, describing the nightmarish adventures of a tax-collector who dreams that his old aunt's body is placed in a cupboard, which is later stolen. His frantic search to recover it introduces

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REVIEWS—*continued from page 23*

subtle, rather than obvious, humour, but the very good basic idea is not developed fully. Specialised booking for Fernandel fans.

Story.—Alfred Puc, a middle-aged tax collector, lives with his aunt, a determined 80-year-old who, despite adverse weather conditions, insists on collecting some furniture from the country. That night, prior to her departure, Puc dreams that she dies en route and that her body is placed in a cupboard on the removal van, which is stolen. His frantic search puts him on the trail of a young couple but they have made a quick re-sale. He goes to an hotel occupied by crooks which has eighteen cupboards identical with his own, of which he alone has the key. Having searched seventeen different rooms he buys the last cupboard, only to discover inside the dead body of a crook. After outbidding for all the cupboards at an auction he discovers, upon delivery, that one is missing. This has been sold to a theatrical act, and when a fire breaks out in the theatre the cupboard was taken by a creditor. Puc eventually chases the cupboard over a weir before waking up from his dream.

Production.—By introducing the waking-up part of the dream first the secret is fairly well guarded until the last minutes. Fernandel handles his tailor-made rôle competently, but supporting characterisations leave something to be desired. Discounting the star's perpetual dead-panning throughout, the fun is restricted until the last half an hour or so.

Points of Appeal.—Novel idea, limited fun, star values.—W. J. S.

WHITE LEGS (Pattes Blanches)

Films de France. French (A). Directed by Jean Gremillon. Featuring Suzy Delair, Fernand Ledoux and Paul Bernard. English sub-titles. 8,550 feet. Release not fixed.

SOMBRE romantic drama, set in a small French fishing village, telling how an attractive and tantalising miss reawakens past hatreds among the inhabitants. Once involved, she is unable to extricate herself and is eventually murdered by a cast-off lover. Realistically staged and brilliantly acted, it will undoubtedly appeal to Continental-film fans and, probably, its honest approach to life will interest many more. Good specialised booking.

Story.—Jock Le Guen, innkeeper boss of the local fishing industry, installs Odette as his mistress. She soon discovers that Mimi, the ill-treated drudge at the inn, worships Keriadec, the young but morose squire, and Odette loses no time in seducing him. Keriadec's outcast and embittered half-brother, Maurice, eventually wins Odette and uses her to revenge himself on Keriadec. Odette tires of the intrigue and marries Jock, but during the festivities Maurice forces her to meet Keriadec. When she refuses to go away with him, Keriadec thrashes Maurice and murders Odette. Despite Mimi's efforts to shield him, the squire gives himself up to the police.

Production.—Although sentiment and situations are reminiscent of vintage theatrical melodrama—what could be less naïve than a mysterious squire trying to live down his predecessor's promiscuity, a near-demented half-brother seeking revenge, a crippled drudge and a lusty, deceived husband?—the film with its down-to-earth approach is good entertainment.

Suzy Delair is attractive and convincing as the flirtatious Odette, and Michel Bouquet and Arlette Thomas give very good portrayals as Maurice and Mimi. Supporting characters are sound and the English sub-titles clarify all situations.

Points of Appeal.—Crowded story, good, down-to-earth approach, excellent characterisation, all-round technical quality and feminine appeal.—W. J. S.

Shorts

MGM

DAREDEVIL DROOPY. American (U). 580 feet. 6 min.—Technicolor cartoon of fantastic capers, illustrating how a rival bulldog attempts elaborate feats of daring and sabotage, but only succeeds in blowing his top under the Big Top, while the insignificant Droopy, presses-on and gets a job as circus stunt man. Good.

EGYPT SPEAKS. American (U). 767 feet. 8 min.—A James Fitzpatrick "People on Parade" issue. Scenes of present-day Egypt, including a football match, the Alexandria University band, and women students, contrast with primitive village scenes. Fair.

Warner

FAIR AND WORM-ER. American (U). 612 feet. 6 min.—This Technicolor cartoon provides a crazy chase to end all chases. Those taking part are a worm, bird, cat, dog, a man from the city stray dog compound, his wife and a mouse. Just try pairing those off and you'll get the idea. Good.

BLAZE BUSTERS. American (U). 890 feet. 9 min.—The thrills and heroism of fire-fighting methods, both old and new, are demonstrated in this novelty subject, which also re-caps some of the breathtaking scenes during forest, chemical plant and oil-field fires and fire at sea in the *Normandy* and *Morro Castle*. Good.

ANYTHING FOR LAUGHS. American (U). 876 feet. 9 min.—An early Larry Semon comedy with old-fashioned cops, robbers and hero involved in a series of non-stop nonsense, including head-on crashes, near-misses and backstage capers, all delivered at break-neck speed. Good.

W. J. S.

A LOCAL SOUND NEWSREEL

From £5-£10 Weekly

FOR as little as £5-£10 a week Charles Tester, manager of Eastbourne's Picturedrome, is adding a local news service to the kinema's amenities.

From Easter week-end onwards a local sound newsreel—among the first of its kind in the country—will be included in the Picturedrome's programme.

"Silent shots of local events were shown on our screen before the war," said Mr. Tester. "Now we have been able to revive this service and couple it with sound."

With Harold Dennis, his chief projectionist, he does the filming on an old hand-cranked cine-camera.

The commentary is read by William Richards, and is recorded by Bill Rydill, sound recording expert of a local music shop. The trickiest part of the production is in the synchronisation of the film and the commentary.

For a reel lasting four or five minutes it costs about £2 10s. for the film alone, without sound.

"Mr. Rydill is supplying us with the sound at cost price," said Mr. Tester, "but the sound is very much cheaper than the film. We plan to have a new reel each fortnight, so the cost should work out at about £10 to £20 for each reel, or £5 to £10 a week.

Blackpool S.O Levy

Blackpool Watch Committee has rejected the proposal of a variation in the Sunday opening charity levy.

The Blackpool Entertainments Association had suggested that instead of the present total £2,000 a year contribution, there should be a token payment of 10s. per annum per kinema. The Association would then voluntarily organise performances and functions for charity in compensation.

U.S Critics Give These British Films Best

ONE out of every seven films shown in America last year were given a best film rating by critics. Of a total of 66 films listed 47 were American, 1 British, 2 Italian, 3 French, 1 Swedish and 1 German.

The British films were "Black Rose," "Fallen Idol," "Hasty Heart," "Kind Hearts and Coronets," "Red Shoes," "Seven Days to Noon," "Stage Fright," "Third Man," "Tight Little Island" ("Whisky Galore"), "Treasure Island," "Trio," and "The Winslow Boy."

Altogether some 465 features were exhibited last year in U.S.

PLAY TO HELP CTBF

IN aid of the CTBF, at the Fortune Theatre, Drury Lane, W.C.2, on Monday, April 2, the Company of Seven is presenting Frank Vosper's "Lucky Dip."

All seats are bookable in advance from Northern Transport Agency (London), Ltd., 7, Gerrard Street, W.1, and prices are: Stalls and dress circle, 10s. 6d. and 7s. 6d.; upper circle, 5s. and 3s. 6d. The performance starts at 7.30 p.m.

Last November, the Company of Seven raised £143 12s. 9d. for the CTBF by a performance of "A Play for Ronnie."

Ian Dalrymple, producer of "The Wooden Horse," will adjudicate at the Scottish Amateur Film Festival, at the Cosmo, Glasgow, on April 15.

Award for Travelling Matte Camera Designer

FIRST recipient of a new honour instituted by the British Society of Cinematographers is George Askwith.

For his work in designing and perfecting a beam-splitting camera which advances the technique of the travelling matte process, he has been awarded a replica of the scale model motion picture camera that has been adopted as the society's symbol.

DOUGLAS BARR, boy star of "Hue and Cry" "Madeleine Smith," and "Dance Hall," has taken up duty at the New Savoy, Glasgow, as trainee for managerial duties.

At a meeting of district No. 1 (CMA) assistant managers at the Odeon, Temple Fortune. Front row: W. T. Jakes, Gaumont, Cricklewood; H. J. Allen, Odeon, Kensal Rise; R. J. Lock, Odeon, Wealdstone; H. A. Probin, Odeon, Barnet; Geoffrey Conway, area supervisor; John E. Read, district manager; W. V. De Wan, district engineer; C. F. Comer, Gaumont, Burnt Oak; W. H. Addy, Odeon, Harlesden; I. M. Smither, Regal, Golders Green. Back row: W. Barty, State, Kilburn; E. R. Vernall, Odeon, Kenton; D. B. Jolly, Odeon, Park Royal; W. Hubbard, Gaumont, Kingsbury; A. V. Pearce, Grange, Kilburn; J. I. Moyes, State, Kilburn; A. Courtney, Gaumont, Rayners Lane; J. MacHardie, Majestic, Wembley; F. W. Pieterson, Majestic, Wembley; G. A. Watson, Odeon, Sudbury; M. H. Vigne, Odeon, Hendon; K. Hugo, Gaumont, Finchley; C. E. Stead, Odeon, Finchley; M. Cohen, Gaumont, Hendon; D. E. D. Barr, Odeon, Colindale; P. Palmer, Odeon, Temple Fortune

Without Minimum Price Scale Trade Will Face Worst Crisis Ever

D. E. GRIFFITHS' WARNING AT ASFP MEETING

THE annual gathering of the Association of Specialised Film Producers was told by David E. Griffiths, president of the KRS, that unless exhibitors agree on a minimum seat price schedule the industry, faced with diminishing net returns, is certain to meet the worst crisis in its existence.

Mr. Griffiths said he was amazed when he made a recent survey to find that there are still kinemas charging as little as 5d. 6d. and 7d., and which are giving a three-hour programme—prices no greater than in 1914 when a less pretentious show of 1½ hours was presented.

Higher Stock Costs

He was replying, together with the president of the Cinematograph Exhibitors' Association and the British Film Producers' Association to the toast of "The Guests" made at the ASFP luncheon following its annual meeting.

Mr. Griffiths also referred to the increased cost to the industry of the new safety stock and, in congratulating the CEA on the way its members had operated the Eady plan, pointed out that American renters in agreeing to the plan had sacrificed something like £600,000 income a year.

The guests were welcomed by F. A. Hoare, chairman of the ASFP, who, referring to the Eady plan, said it was time a public tribute was made to the members of the CEA for the way they had co-operated to the extent that only two or three kinemas which were eligible to pay the levy were not doing so. He thought it was a magnificent achievement.

Mr. Hoare spoke of the satisfaction it gave him to know that the industry had now agreed to work out a scheme for producing children's films and this led him to make a plea for continued co-operation between all sections of the trade.

Harry Mears, making his first public speech since the formalities of his election as CEA president, pointed out that ASFP members were his very good friends—because if it was not for the screen advertising group of that Association, plus the money he made on ice-cream sales, he doubted if he would now be in business. He reminded Mr. Griffiths that exhibitors costs were such that it was most unlikely that they would be able to help the renters and producers with their extra stock problems unless there was a substantial relief in entertainments tax

R. P. Baker, BFPA president, also paid a tribute to the CEA and said that the way the exhibitors had operated the Eady scheme was "almost miraculous."

Donald F. Carter, vice-president of ASFP, made the vote of thanks to the guests.

The luncheon was attended by executives of most of the trade associations, advertising groups and major exhibitors.

Walter Eckart, a leading Yorkshire exhibitor and managing director of Star Cinemas, was one of the many showmen to greet Oscar Barber, RKO's Drive Captain on the first leg of his provincial tour in connection with the drive to celebrate Joe Vegoda's 21st year with RKO. Also in the picture is Bill Bayley, RKO's Leeds branch manager

News Theatres Shareholders Again Refuse to Pass Accounts

By V. J. BURTT, The "Kine.'s" City Editor

A BATTLE royal between John Diamond, MP, chairman and managing director of Capital and Provincial News Theatres, and his shareholders ended in victory for the shareholders at the adjourned annual meeting of the company last Thursday.

Mr. Diamond did his utmost to get the accounts through and repeatedly stalled a resolution put by shareholder Ridgeway for the adjournment of the meeting.

The battle proceeded so long that the normal time of the opening of the Classic, where the meeting was held, was deferred to past 2 o'clock.

But Mr. Diamond had to give way in the end. Angry shareholders refused to pass the accounts; forced a second adjournment of the meeting, and formed their own committee of investigation.

Third Meeting

The third stage of the annual meeting will take place on April 12, the same date as an extraordinary meeting is called by disgruntled shareholders who want new blood on the board.

Shareholders are not satisfied with explanations given about a £48,000 "Suspense Account."

Seizing a quiet interlude during the meeting, one shareholder "rocked the house" with an account of his treatment at the company's headquarters in the City, when seeking information about the list of shareholders.

"I was handed a 25-lb. volume, with nowhere to put it," he said, "When I complained, a member of the staff told me 'there was nothing within the Act which requires us to supply a table.'" And he went on to describe how he got down on his knees to extract the required information.

The kinema was full.

The chairman, John Diamond, Labour MP for Blackley, had already hinted that part of the £48,000 might not be recoverable. He blamed Sam Seeman, ex-managing director, and two other executive directors, since removed from the board.

They had done a good job in the past, according to Mr. Diamond. "We had," he said, "13 years to guide us and knew nothing about this 'Suspense Account.'"

This was greeted with shouts of "Why," "Why!" "Why not!"

Speaking more reassuringly, Mr. Diamond said that despite the £48,000 the company's assets position was sound and it was earning profits.

Mr. Dennis, who is making a bid for a seat on the board, said that the present directors had lost the shareholders' confidence. Turning to shareholders, he said, "They are so incompetent they have lost the right to represent you."

To support his case he gave extracts from an unpublished investigation report made by Geoffrey Bostock, accountant, who was appointed Receiver last year.

"Wolves and Lambs"

Another shareholder, supporting the board, referred to the opposition as "wolves baying all around me." "Better the devils you know than the devils you don't," he added.

But Mr. Beynon, a deposed director, referred to the board as whitewashed lambs. "Having got us executives out of the way," he said, "the nicely whitewashed little lambs remaining will put matters right."

C. Norman Baker, who has organised the opposition of 140,000 shareholders' votes, said that he appeared on the scene because an investigation was obviously needed.

"The board deserve the sack for dereliction of duty," said shareholder Ridgeway, who proposed the further adjournment of the meeting.

On a show of hands there was a substantial majority for the adjournment. But Mr. Diamond promptly demanded a poll, and as promptly withdrew his demand when the representatives of two trust companies, Atlas Electric General and the Trust Union, withdrew their votes supporting the board.

Shareholders were still dissatisfied and demanded an independent shareholders' committee of investigation. The meeting got entirely out of hand until chairman Diamond agreed to help them form such a committee.

They chose Sir Albert Clavering, Mr. Kern an accountant, and representatives of the Atlas Electric and General Trust and the Trust Union.

At the adjourned Lichfield County Licensing Sessions, application by Ronald Foster Cowlinshaw was granted for a kinematograph and Sunday entertainments licence for the David Garrick Theatre, which was previously a kinema and is now a repertory house. Sunday kinematograph shows will start on April 1.

"IGNORE FILMS COUNCIL ON QUOTA," TECHNICIANS TELL WILSON

THE Association of Cine and Allied Technicians has written to Harold Wilson, President of the Board of Trade, to protest at the Films Council recommendation on quota.

In his letter, the general secretary, George Elvin, says:—

"My executive committee, at its recent meeting, received a report from me of the recommendations which the Films Council are making to you on the question of quota. It also had before it the recent figures prepared by your Department of defaulters for the quota year 1949/50. You will remember that I wrote you last year expressing the view that the policy of the kinema owners dominated the Films Council.

"I have been asked to again draw that fact to your attention and to urge you, in the interests of film production, to ignore the advice of the council and make an Order in the House of Commons to restore the feature quota of 46 per cent."

Later, the letter says: "We are appalled by the very high number of quota defaulters, and note that these are over half of the kinemas which made returns to your Department. We also note that, for the first time, a substantial number of circuit houses has defaulted on quota.

"Both these two facts make nonsense, in our view, of the claim advanced by the kinema owners that, if quota was reduced there would be fewer defaulters. On the contrary, the proper course is to have a high quota and to take stringent action to see that the quota is enforced.

"Failing its enforcement, every single defaulter should be prosecuted, and the Films Act should provide for substantially higher penalties than at present, including a sentence to imprisonment and loss of licence."

Two Cypriot children in the Nicosia General Hospital studying the "Let's Go to the Pictures" cartoon figures from the "Better Business" planning committee

AT THE STUDIOS

No Rivalry with Television on Nettlefold Stages

UNIT WAS THE STAR FOR BBC CAMERAS

CO-OPERATION with television has been carried to unusual lengths in the making of the Butcher-Nettlefold farcical comedy, "Madam Louise." In addition to using two television stars, Richard Hearne and Petula Clark, producer Ernest G. Roy arranged for the BBC Television News to shoot his unit while it was shooting the picture.

Director Maclean Rogers told KINE. studio correspondent Graham Clarke, that the TV pictures were obtained with very little disruption of ordinary work, even though the unit had, of course, to be specially lit

He said that his association at Nettlefold has been an unusual sequence of "firsts and lasts." He was the last director to make a film on the old "top-storey" stage with a glass roof, and the first to use stages A, B and C as they became available; now he hopes, just before Easter, to be the first to show rushes in Nettlefold's new theatre, of which studio manager J. K. Morris is justly proud.

J. K.'s staff, and particularly construction manager Wally Smith, working in conjunction with art director George Provis, were feeling relieved on the completion of a very tricky job. This was the making of an overhead "cash expeditor," the kind of gadget one sees in shops used to carry bills and change. The snag was that there had to be about 120 ft. of it, including several bends and the whole strong enough to carry Richard Hearne. They got over the trouble by improvising a hanging framework of welded tubular steel, and Wally's staff acted as guinea-pigs for tests before the more costly person of the star was trusted to it.

On the invitation of J. K. Morris, I went on to an adjoining stage with assistant art director Michael Stringer and saw another Nettlefold enterprise. This is a replica of an Elizabethan theatre that is being built for actor-producer Bernard Miles, with whom Michael worked on "Chance of a Lifetime." The theatre, the design of which is authentic, is almost entirely of wood and is portable, being in sections bolted together. It will be erected in Bernard Miles' garden in St. John's Wood and used for performances during the Festival of Britain.

Irving Rapper greeted at London Airport by Daniel M. Angel and Mrs. Angel, on his arrival to direct ONE MAN'S POISON for Angel Productions at Nettlefold. His stars will be Bette Davis and Gary Merrill

For the Future

I hear that it is now almost definite that Columbia will start studio work at Nettlefold in mid-July on the production by Harry Joe Brown of "Captain Blood Returns."

Director from U.S

David Butler, ace director of top Warner's musicals, such as "Look For the Silver Lining," "The Daughter of Rosie O'Grady" and "Tea for Two," is coming to England in late spring. He will direct Warner's version in Technicolor of the successful Broadway musical, "Where's Charley?"

Ray Bolger, who starred for Warner's under director Butler in "Look For the Silver Lining," is to head the cast in the British production, which is to go on the floor at the Associated British Elstree studios in July.

Revival Hopes

Part of the money owing to ACT members following the stoppage of the Rapier production, "Feast of the Ravens," at Twickenham in January, has now been paid and there are strong prospects that the full debt may be discharged before Easter.

When this is done, John Barry, who was one of the two original partners in the venture, has hopes that the production may be resuscitated.

No Beauty Yet

Last week Frank Launder and Sidney Gilliat were still testing young actresses for the lead in "Beauty Queen" after weeks of fruitless search. When a choice is finally made they will be able to crystallise arrangements for moving into Shepperton.

Herbert Wilcox and members of his unit have already been at the studio making arrangements for the start of his Florence Nightingale film.

At Pinewood

"Valley of the Eagle," which has been on location in Norway was expected back on the Pinewood stages this week.

CORONADO RESTARTS THIS SUMMER

JUST returned from America, David E. Rose tells me that he has fixed two British Corohado pictures for this summer.

The first will be "Saturday Island," which will star Linda Darnell, and be directed by Stuart Heisler, who made "Storm Warning," the Warner film now in the West End.

It is a romantic drama set in a Pacific island, and arrangements are being made to take a unit to the Bahamas. Start of production will probably be in May or early June.

Following this Ray Milland will come over again for a picture that is as yet untitled. He was the star last year with Pat Roc of Coronado's "Circle of Danger" (formerly "White Heather") which RKO is to present soon.

Vandyke Comedy

"We hope to go into production again in five weeks' time," Roger Proudlock, of Vandyke, told me this week.

The subject, he said, was a French comedy, from a story by William Rose, and it is rather on the style of "Two on the Tiles," which Vandyke is now dubbing at Teddington. John Guillermin will direct. The working title is "Clementine," but Roger asks me to point out that the film has nothing to do with a "miner forty-niner."

More for "Magic Box"

Yet more well-known names have been added to the cast list of "The Magic Box" at ABPC, Elstree. They are Thora Hird (mother of Janette Scott, who is also in the film), William Hartnell, Geoffrey Keen, Cecil Trouncer, Ian Wilson, Roland Culver, Garry Marsh, and Robert Flemyng.

Sheriff Cast

Role of the sheriff of Nottingham in the RKO-Radio-Walt Disney Technicolor film "Robin Hood" has been given to Peter Finch, who was in the Ealing pictures "Train of Events" and "Eureka Stockade." Production starts at Denham on May 1.

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MANAGEMENT by The Manager

A Little Extra Effort Increased Business by 20 per cent.

ABOUT six months ago a manager decided out of loyalty to do something about the "Better Business" campaign. He had no great hope of accomplishing anything material, but he did feel that it was his duty to the industry to associate his theatre with the joint trade effort.

He spent shillings rather than pounds on a lick of paint here and a replacement there. He preached to his staff on the importance of courtesy and briefed them on the "Better Business" campaign. He altered the colour and design of his normal weekly posters to incorporate the "Let's Go to the Pictures" slogan, and, in fact, tried in every way to give his theatre a "new look" without large capital expenditure.

Now, full of enthusiasm, he tells me that his figures for the first three months show an increase of 20 per cent. in profits over the preceding year and admits that his programmes are no stronger than they were for the former period.

His house is situated in the working-class neighbourhood of an industrial city and he tells me patrons have most certainly associated the improvements to his house with the slogan which is being more and more publicised. Many have congratulated him on the new policy.

He cannot understand why so many exhibitors have not availed themselves of this opportunity to revive public interest in their own theatres, especially as this can be done without considerable expenditure. I fully agree with him because it will always be a mystery to me why owners do not encourage their managers to do something about the matter. The blame rests with those unimaginative exhibitors rather than the managers themselves. After all, we can hardly expect a manager to get excited about improving his theatre if his governor doesn't care.

CMA's 10-week "Big Picture Parade" campaign was discussed at a conference of District 17 managers held at the Gaumont, Walsall. Seen examining one of CMA's display units are, left to right: A. J. Rockett, district manager; W. L. Greaves, Gaumont, Dudley; Miss J. Dalton, secretary district office; J. Alexander, Odeon, Dudley; A. Davids, Gaumont, Worcester; Miss K. Smith, St. John's, Worcester; J. Bee, Odeon, Worcester; J. P. Newby, Gaumont, Walsall; R. W. Clark, Gaumont, Redditch; R. J. Felton, Odeon, Wolverhampton; C. Lloyd-Davies, Gaumont, Wolverhampton; W. Watson, Odeon, Bilston; C. D. Conway, Odeon, Dunstall; D. H. Pass, Odeon, Stourbridge

SCMA Membership

MEMBERSHIP of SCMA is again on the upgrade, and what was once a debit balance is now a credit one.

Under the presidency of T. W. Lewis we can look forward with confidence to the coming year. To Louis Mannix, immediate past-president, must go the sincere thanks not only of managers but of all sections of the industry for his statesmanlike guidance of the Society during its most critical year. I am sure he will continue his untiring efforts to enhance the standing of managers and the industry.

Responsibility

THE warning issued by LCC after it was alleged that disturbances had occurred at a London kinema following the screening of a controversial film, should remind managers that theirs is the final responsibility to maintain order in the premises they control, whether they hold the licence or not.

Much depends on the action taken by a manager at a critical time, and it is then that the skilled and experienced manager proves his real worth to his employers. There are some managerial duties that can only be learnt from long and sometimes bitter experience, that is why I sometimes wonder whether exhibitors are wholly right when they dispense with the services of older hands, while filling vacancies from the ranks of the younger and, perhaps, more agile applicants for jobs.

Trainee Executives

THE CMA scheme to train employees for high executive positions continues, and several of the candidates have already made the grade and attained administrative rank.

If my memory serves me rightly this scheme started off with half-a-dozen managers and the same number of students with no practical knowledge of management. If it is not a domestic secret, the industry would very much like to know how the men with no experience out in the field fared. Frankly, what we want to know is whether or not it is the opinion of the circuit that managers make the best supervisors.

Telephone Service

THERE have been some most satisfactory reactions to the recent paragraph about the telephone service at some kinemas. It is gratifying to find exhibitors expressing thanks for bringing this matter to their notice.

There has been no response from a higher level regarding the telephone service in other sections of the industry. I would still like managing directors of companies to check up on their own head office switchboards just to find if the first telephone contact with their firm is likely to impress a prospective or disgruntled patron.

Taxi Sir?

KEN ROWLAND, of the Odeon, Weston-super-Mare, has a grand idea for calling taxi cabs for departing patrons.

He has fixed a sign above the entrance doors which is visible from the taxi rank nearly 300 yds. away. Whenever patrons want a cab they inform the commissionnaire, who switches on the sign, bringing the cab to the entrance in a few seconds.

The service was widely praised in the Press, getting coverage in four papers, including a front-page picture. I know that cabs are not usually required at many theatres, but, for a good-class house, this is a simple and satisfying service that will be appreciated.

Service Quiz

E. LAROSSA, keeping the "Better Business" campaign in mind, has kept a careful check on the results of no fewer than 500 discussions with Palace, Irlam, Manchester, patrons regarding general kinema services. About 63 per cent. complained of the use of superlatives in kinema advertising, especially when used to publicise moderate films. Fortunately, the use of superlatives has been dropped by most publicists.

Only one sales interval is considered sufficient by 27 per cent. of the patrons. Nothing is said about those who don't want sales intervals at all, but I do agree with the 27 per cent., and can see no reason why sales intervals should be duplicated in any one round. It is far better to teach patrons to make their purchases, other than during a specified interval, at a kiosk, or some handy spot, where the transaction does not disturb other patrons.

You will find that few people trouble to leave seats in the middle rows for this purpose and will await the official interval. This is one of those things I have checked up on myself.

Competition

A COMPETITION in the local paper was organised by the Dominion, Walthamstow, London. It took the form of a quiz for children, in which the letters of "Let's Go to the Pictures" were scrambled.

This is a good competition, but why restrict it to children. Surely the adults would like to have a go. As with other very simple competitions, the entrants might be asked to state in not more than 50 words why they like going to the pictures.

Tip for Usherettes

HERE'S a tip for usherettes from Mrs. C. Kerry, Empire, Alfreton, who has just completed 25 years' unbroken service at that theatre.

"Know the patrons' likes and dislikes. When you cannot find that regular seat they like, put them in one as near as possible to it, and tell them that's *your* favourite seat; they'll believe you and keep happy."

This is reprinted from the Eskay circuit's house magazine. When a few more of the minor circuits publish similar magazines my task will be much easier, as most of my copy could be culled from those practical publications which relate how employees really get on with their jobs in the most efficient way possible. There must be more of these publications in the country; I would like to see them, for I am sure they contain something interesting.

An Apology

A FEW weeks ago I inadvertently referred to Anthony Matthews as manager of the Westover, Bournemouth. C. Aplin is, of course, the manager, and Anthony is his able assisant.

My apologies to these chaps, who are lucky enough to manage between them a delightful kinema in one of our best seaside resorts. At one time it was managed by Roland Lea, who finally became theatre controller of ABC.

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SHOWMANSHIP

THE MANAGERS' OWN FORUM FOR THE EXCHANGE OF CONSTRUCTIVE IDEAS IN FILM EXPLOITATION

Aids to Better Campaigns

EVERY renting house maintains a publicity department with a team of experts to help popularise the products of the firm. They promote campaigns, which vary according to their own particular theories on the best way allocated money should be expended for a particular production; but all have the same objective—increased takings, so that both renter and exhibitor may benefit.

An increasing number of renters will, subject to certain conditions, pay half the cost of additional advertising. They usually ask the exhibitor to submit proposals for a campaign with estimated costs and approval is rarely withheld. The exhibitor, therefore, can plan a campaign on much more extensive lines.

Aid of this nature is extremely popular among the proprietors of the smaller halls, but they must not overlook the value of the policy adopted by some of the other firms which devote allocations to advertising in national and local papers, on the preparation of usable editorial stories, and the promotion of national tie-ups through which free displays are made available to various traders by manufacturers participating in the tie-up.

Most of the renters print their campaign books so that they can be adapted for preliminary advertising purposes. Surprisingly enough there are many managers who do not ensure that they get a campaign book for every picture booked. The manager who is so lethargic that he will not trouble to find out what publicity is available is a forlorn hope so far as "Better Business" is concerned.

Many of the cheaper accessories listed in campaign books can be adapted at the theatre for more ambitious forms of exploitation. Posters are usually designed in such a way that cut-outs can be made from them without much effort, but according to some of the renters there is a surprisingly small demand for lithographic productions, whether for straight posting or for use in elaborating a home-made display. If there were more demand for renters' pictorial posters then no doubt the price would be reduced.

Many of the sample handbills submitted to this office are drab and uninteresting because no use is made of stereos or blocks, extensive ranges of which are available for practically every picture. Any manager who considers it worth while spending money on throwaways should be willing to spend the few extra shillings necessary in order to make the job attractive enough to compare favourably with the leaflets that are so freely distributed by other industries.

Those managers who are disinterested in renters' publicity because it costs money should give the matter further consideration.

If the campaign books are carefully examined it will be found that with a little ingenuity the renters' accessories can be utilised to augment locally produced material, giving far greater coverage at a reasonable cost.

This enormous display for ROCKETSHIP X-M (Exclusive), dominated the front of the Rex, Andover, a 480 seater. Martin Loveridge, the manager, is to be congratulated for having such big ideas in running a small show

TOP SELECTIONS

A Review of the Week's Most Outstanding Campaigns

R. HONEYMAN'S conception of showmanship is expansive and colourful and Edinburgh is the brighter for his efforts at the Regent, Abbeymount, in that fair city. Every manager who has played "The Mudlark" has used pictures of Queen Victoria, but that wasn't enough for Honeyman. He scoured the city until he found a dear old lady—the image of the Queen and then secured the services of the last of the city's Victorian cabbies.

In a landau driven by the cabbie, "Queen Victoria," accompanied by her "lady-in-waiting," toured the city, visiting functions, including a ball, and a "Festival of Sport." Needless to say, the Regent patrons got a preview of this delightful charade. The *Evening Dispatch* carried a two-column picture of the event, and there was other editorial support.

It would not be tactful to tell readers how our Scottish friend gets his special publicity posters for a two-week run at the price of one week's rental, but there's no harm in telling you that because he knows the right man, he placed eight blocks of scenes from the film in no fewer than four local papers as a competition in which readers were invited to tabulate the pictures in the order in which the scenes appear in the film. This is not an "incentive" within the meaning of the agreement, but it must have encouraged competitors to go to the Regent before completing their entry forms. Instead of offering the customary free kinema tickets, Honeyman gave free seats for the opposition dance hall as consolation prizes.

The Regent team also found time to arrange four shop tie-ups.

Masked Ball

WHEN a columnist on a local paper suggests an idea to a kinema manager, even the dimmest amongst us should give it careful consideration. For one thing, those chaps produce some excellent thoughts; for another thing, the stunt is certain to get a reasonably good Press.

A columnist in Norwich thought that a masked ball in the town would be a grand thing, so N. Scott-Buccleuch, manager of the Regent, Norwich, obliged by arranging one in conjunction with his screening of "The Woman With No Name."

It was a big event at East Anglia's principal ballroom and was fixed to coincide with the visit of a famous London dance band, so the night which would have been in competition with the local kinemas, anyway, was utilised for a "Let's go to the pictures on another night" campaign.

The prize was a visit to Elstree studios in a car provided free by a ticket agency, so the promotion cost little or no money. The slogan associated with the event was "Who will be the 'Woman With No Name'"?

Scott-Buccleuch expresses thanks to assistant manager A. Smith, who carried the scheme through to finality during his illness. We all hope that Mr. Scott-Buccleuch is now back at the desk, fit and well and cooking up his National Showmanship Contest entry. Perhaps we had better give the credit for this campaign to the assistant who so faithfully carried on.

Well-Directed Campaign

A NOVEL leaflet for "The Woman With No Name" was the joint effort of Frank Attoe, manager of the Tower, West Bromwich, and the local Civil Defence officer. A four-page 8vo. job, the first two pages give film and theatre credits. The third page carried a line drawing of an ambulance girl with no face and a bold heading announced "There is no name for this woman," and goes on to give information about Civil Defence services. These interesting throwaways did not cost the theatre a penny, and because of their official nature there was an assured distribution through the wage packets of factory workers.

The same idea was used in the foyer, where the authorities built a display—almost an exhibition—in which film publicity was skilfully introduced. A similar display was included in an official civil defence exhibition away from the theatre. This tie-up received an excellent Press, including a picture in the *Evening Dispatch*.

Six window displays rounded off the campaign. These included one at the electricity showrooms, and another at the Gas Board's premises. A campaign arranged in conjunction with the local authorities always gains prestige, and often secures facilities that are not always available for our advertising. The one thing the manager has to be careful about is to ensure that there is some logical reason for associating a picture with a local appeal. In this instance the film is ideal or the purpose.

GREETINGS TO—

the following managers who have been enrolled into the Company of Showmen for the ensuing year :—

N. W. DEAN, A/M, Astoria, Kirkdale, Liverpool.
L. H. T. HODSON, Regal, Ilford.
P. LEVINE, R/M, Forum, Highgate Road.
M. G. LLOYD, Odeon, Bedminster, Bristol.
R. W. PARKER, Regal, Torquay.
D. VAUGHAN WILLIAMS, A/M, Savoy, Birkenhead.
W. C. WOOD, Gaumont, Southend.
T. K. WRIGHT, A/M, Picture House, Dennistoun, Glasgow.

The Last Time?

JOHN BEE, manager of the Odeon, Worcester, distresses me by suggesting that the grand tie-up he had with British Railways for "Into the Blue" is probably the last one for some time. We have been doing well in co-operation with British Railways and, although it is become necessary to take trains off, surely the trade's help in popularising rail travel is still needed.

Shopkeepers in Worcester ran an all-blue week featuring wallpaper, curtains and paint in

various shades of blue, Reckitt's blue, Bluebell polish, and so on. Colour in a title is usually a short cut into the shop windows of a town if the manager gets the right approach.

A feature of the campaign was a recruiting drive for the Sea Cadets and WRAC. There was a cadet first night on the Monday and a WRAC first night on the Wednesday.

There were two competitions primarily for cadets and possible recruits; one for the reading of flag signals and the other a model-boat contest, while a local yachting club exhibited film publicity material on their water-craft for a week before playdate.

This is an interesting campaign, but I can't help feeling that the Sea Cadet angle was overdone. If we oversell any one slant on a picture there is the danger of people assuming that the film will only interest the type of persons to which the advertising campaign is directed.

Artistic Touch

IN his campaign for "Lilli Marlene" at the Vaudeville, Reading, H. Spooner transformed ordinary window cards into artistic and unusual displays, by pinning in one corner of each card a spray of flowers.

He sent a card for me to look at, and I confess that this simple addition changes the whole appearance of the advertisement. Try out Mr. Spooner's idea some time, you won't be disappointed by the results. This revives an old avenue of prestige advertising which interests me very much. We need not confine ourselves to flowers to give depth to ordinary advertising media. For "She Wore a Yellow Ribbon" many showmen made good use of ribbon. Foliage, locks of hair, coins, and works or art are just a few of the many objects that could be made an integral part of a showcard, so long as these have some bearing on the story of the film being publicised.

A Long Shot

S. HOBART, of the Bermondsey Trocette, is a versatile exploiteer who varies his methods from week to week, and seems at home with many forms of publicity—moving displays, human interest appeals, the startling and even the macabre, but he surpasses himself with this week's effort.

The local authorities ran a "Foot Health Week," and Hobart, the typical showman, just couldn't keep out of it, so he ran a show card—in verse—extolling the virtues of pedicure, recommending the public to buy good shoes in the shops concerned in the tie-up, and ending with, "I guess you're all set for the show of the week at the Trocette." Start thinking how you can continue Hobart's line of thought.

A "Foot Health Week" is a new one on me, but this may just be the forerunner of others so watch out for similar activity in your town.

Invisible Asset

AFTER much meditation, I think I can visualise assistant manager J. Crompton's novel tie-up for "Harvey," at the Empire, Aldershot; I only hope I can describe it because it seems to be a very good idea.

It was carried out with a firm of dry cleaners, and also with a firm of tailors which arranged window displays. Most important prop was a full-length mirror —a cheval mirror it is called. Alongside was placed a piece of Essex board covered with tautly stretched glossy paper, the board being the same size as the mirror, with bevelled edges similar to those of the mirror. A figure of James Stewart in his baggy suit, cut from the renters poster, was pasted in the centre of the dummy mirror, at the eye level of any person seeing his reflection in the real mirror. Around the cut-out figure was sketched the shadowy outline of the invisible, but omni-present (Crompton's word) "Harvey."

A table in the café was "Reserved for Jimmy Stewart and his great pal 'Harvey,' due here next week." Seated on one chair was a cut-out of Jimmy Stewart, a bottle of cold tea "whisky" in front of him, while a plateful of lettuce leaves and scraped carrots was in front of the other empty chair.

Two local hotels ran "Harvey" cocktails, guaranteed to make you see pink elephants, purple lizards and especially white rabbits.

This is a bright, breezy, imaginative campaign, and all the more meritorious as it comes from an assistant manager.

Apt Slogans

H. GENT, manager of the Royal Hippodrome, Liverpool, used two extremely apt captions in his campaign for "Walk Softly, Stranger."

A boardman at the station carried a placard announcing: "If you're a stranger in the town, don't worry, you've company at the Hippodrome in 'Walk Softly, Stranger.'" As one accustomed to arriving in strange towns with time on my hands I can appreciate the value of a message like this, calling attention to the name, address and programme of a local kinema.

His other interesting slogan was: "Walk softly visitors—and this evening see 'Walk Softly, Stranger' at the Hippodrome." This was displayed at the entrances to the wards at a maternity hospital, and, while some readers might think it is not in the best of taste to advertise like this at a hospital, we are assured that it was done with the approval of the hospital authorities.

With a rubber stamp he overprinted the bags in which repaired shoes were dispatched from a shoe factory with an appropriate catchphrase.

Glass in Many Forms

S. PASCOE-WILLIAMS, of the Ritz, Woking, took full advantage of a local glassworks when he showed "The Glass Menagerie." The firm provided a stand on which 56 different types of glass were exhibited. A group of glass animals in a special showcase occupied the centre of the display.

This time Pascoe-Williams only had ten window displays. China shops made a show of animal crockery, and the pet shop had a tie-up on the animals in the film. When he could not find an angle, this showman had window displays featuring "Let's go to the pictures and see 'The Glass Menagerie.'"

On the Airfield

A 20-FT. banner at the East Anglia airfield announced: "I am The Flying Dutchman. Charter me for your trip and see 'Pandora and the Flying Dutchman' at the Odeon, Southend." C. Clark, assistant manager of the Odeon, points out that one of the planes there is named The Flying Dutchman.

As the main London line runs parallel to the aerodrome for a mile, this banner was most valuable, sited as it was in front of a plane.

An official visit to the theatre by the Carnival Queen for another purpose was discreetly used to publicise the film being shown, and Clark's fertile mind found an excuse to liken the long life of the "Flying Dutchman" with the hard-wearing product of a local shoe firm. The slogan was "Let's go to the pictures. The Flying Dutchman lasted a long time; our shoe repairs last longer." This got a show in a window on a main street, but there is no reason why we should associate our advertising with a ludicrous over-statement regarding another trade, far less our own. I think the phrase should not have been used.

A Nice Tit-bit

A DELIGHTFUL contribution from W. Thomas, manager of the Capitol, Cardiff, includes a box of marzipan cakes specially baked for sale in Cardiff as part of his campaign for "Harvey."

We all enjoyed the samples, which therefore fulfil the first qualification of good advertising—the customer must not be let down either by the exhibitor making extravagant claims for his product, or a kinema being associated with the sale of an inferior article in connection with an advertising tie-up.

Local Newsreel Items

J. DEL NEVO forwards details of a news item that has already popped up in three campaigns from the Oxford area. The fourth round of the Amateur

Continued on page 30

FOLLOW THE ★

With 20th-Fox, RKO-Radio and AB-Pathe

NEXT week, March 26, will see the start of the general release of the 20th Century-Fox and Associated British-Pathe starred showmanship films "The 13th Letter" and "Bomba on Panther Island."

Campaigns submitted by showmen for these films and for RKO-Radio's starred film "Our Very Own," which starts its general release on April 9, will be featured in the Showmanship pages in subsequent issues.

Novel ideas, original treatment of exploitation slants, and new methods of approach used by managers on first runs will be picked out from the campaigns and analysed for the benefit of those who will be showing the films at a later date.

First of all get it quite clear in your minds that Associated British-Pathe are only too anxious to pay half the cost of any advertising done on "Bomba on Panther Island" over and above the normal weekly change.

There is a bewildering selection of ideas for publicising this film and I know that managers themselves can think of many more that are particularly suitable for their own districts.

Panther cut-outs are available for all purposes as well as a very useful foyer display that can be used for the exhibition of stuffed animals, live animals, cut-out animals or jungle relics. Special arrangements have been made for cut-price hire fees of suitable stuffed animals and birds with Edward Gerrard and Sons, 61, College Place, N.W.1.

I am pleased to notice that the campaign book incorporates a guide for front-of-house dressing. While we usually advocate restrained front-of-house publicity this is the sort of picture where cut-out animals, climbing up the facia and jungle types charging from the canopy, will be good advertising. This guide will be invaluable in showing the managers how the usual range of posters may be adapted for front-of-house displays.

There are tie-up stills and blow-ups suitable for furriers, pet shops, book shops, radio and furniture stores, gowns, florists and toy shops.

A suggestion to stencil footprints on the pavements is cautiously qualified with the injunction to do it at night after the closing of the theatre. Managers are advised to obtain permission from the local authorities before doing this form of publicity.

I like the idea of christening a suitable animal at a local zoo or pet shop and details regarding the promotion of children's pet competitions show how economically this can be done.

You can take your pick between having a local team christened "Panthers" or naming a race (Speedway, etc.) after Bomba. Some of the managers I know will do both.

Managers are going to have great fun with their campaign for "Bomba on Panther Island" and many of their stunts will be picnics for theatre staffs. It is a Showman's picture so let us see which are the real showmen among you, I mean in the Barnum tradition.

1898 SP SCREEN PUBLICITY 1951

You can rely implicitly on Presburys to handle your screen Advertising Rights for Films (Monochrome or coloured) and Slides and you are assured of a consistently high standard of production and service in the interests both of Exhibitors and Advertisers.

Maximum Rentals for Minimum Showing Time

PRESBURYS

S. PRESBURY & CO. LTD., GLOUCESTER HOUSE, 19, CHARING CROSS ROAD, LONDON, W.C.2. Whitehall 3601*

"Member of the Association of Specialised Film Producers"

TOP SELECTIONS

Continued from page 29

Cup botween Oxford City and Pegasus was played at Oxford and Pathé agreed to film the match and the newsreel was featured by all the ABC houses in the area.

On the first day of presentation both teams with officials were invited to see the film at the Super, Oxford, where Del Nevo is assistant manager. Copies of the film will be presented to each of the teams.

The event got a very good Press, including a three-column picture in the *Sports Mail*. We can do with more of these local topicals, because they always attract people who do not regularly go to the kinema, and they give managers an admirable opportunity for enlisting municipal backing for current programmes. When an item of news has only local or, at the best, semi-national appeal, surely arrangements could be made between exhibitors and newsreels companies to split the cost of coverage, in the light of the increased business that is likely to materialise in consequence.

I do not fully understand how the same assistant tied-up "All Quiet on the Western Front" with a recruiting drive for the Australian army, but this he did and to prove it sends Press cuttings and pictures.

Representatives from the British Legion, the Desert Rats' Club, the Australian Army Recruiting Department, and those who served in the Western Desert in the recent war were among the guests who met the Sheriff of Oxford at the premiere.

The Old Firms

J. KAY persuaded no fewer than three Southport "bookies," more accurately referred to as "commission agents," to put cards in the windows of their offices to advertise "711 Ocean Drive" at the Gaumont. These cards, after referring to the unscrupulous bookies in the film, went on to say that the co-operating bookmakers never failed to pay out on every bet large or small.

Still plugging the betting angle, Kay built a racecourse display in the lounge. It showed a racecourse during a race, and bookies and tic-tac men in operation. Many racing colours and emblems were shown. It is not stated whether or not this colourful display had an away-from-theatre exhibition during play-week, so presumably it hadn't. That is rather a pity, because it sounds too good to reserve for theatre patrons only.

For the ladies there was a display of cosmetics at local chemists featuring "711" perfume.

Cash for a Name

"THE Woman With No Name" suggests several ideas for competitions. Most managers settled for a "Give Her a Name" contest, possibly the best one of all, but D. Vaughan's variation from the usual theme, had the advantage of encouraging a trader to put up £5-worth of prizes, as well as giving over two windows for a fortnight to advertise the film at the Roxy, Blackheath. We are not told who paid for the entry forms, one side of which is entirely given over to the Roxy programme, while the other side gives details of the competition and includes the "Let's Go to the Pictures" slogan.

The public was asked to state six reasons why the "Woman With No Name" would rely on the co-operating firm for her shopping. It seems certain that this firm does its business on a cash basis!

Two Bites

THE value of a national tie-up is reflected in the particulars forwarded by W. Watson, manager of the Regal, Edinburgh, of a presentation to the second-prize winner in the Warner-Kolynos "Always Leave Them Laughing" competition.

A patron of the kinema, D. Graham, was presented on the theatre stage with a cheque for £100 by a city bailie. A double-column picture appeared in the widely circulated *Dispatch*, and Mr. Watson reports a packed house on the evening of the presentation.

These public ceremonies are excellent so long as the actual presentation is made with a minimum of speeches.

Apt Slogan

SOMETIMES the title of a picture makes a perfect slogan for a trade. "Between Midnight and Dawn" was tailor-made for a dairy tie-up, and the Worcester Co-operative Dairy was quick to appreciate this fact.

A. Davids, of the Gaumont, arranged for the phrase, with theatre credits, to appear on the tailboards of all the company's vans. Battened boards were provided by the trader.

A fashion store used a full-sized cut-out of Joan Crawford in its main window display, and reference to this display and "Harriet Craig" in newspaper ads. The two pictures appeared in the same programme.

Doormen dressed in authentic German SS uniforms and a model of the vaulting horse were features of the display for THE WOODEN HORSE (Br. Lion), arranged by L. Reeves, Central, Kidderminster

Attractive Page

COMPOSITE pages are no longer news as such, although they maintain their value as publicity media, but one forwarded by Wm. Gray, of the Regal, Kilmarnock, has the added merit of an extremely attractive lay-out.

Advertising "Caged," star-head blocks of the leading artistes were used by nearly all the advertisers, and blocks of scenes from the film flanked the heading. The result was an attractive illustrated page that could not fail to attract the interest of readers of the *Kilmarnock Herald*. Too often managers, after the major accomplishment of obtaining a full composite page, do not get full value from it because they neglect the lay-out. Mr. Gray's method of dealing with this is most successful.

Magic Chairs

A. NIMSE took a tip from "Better Business" short number three and set up "magic chairs" in the windows of four Epsom stores to advertise "Let's Dance" at the Odeon.

These were actual seats from the theatre, carefully groomed and polished beforehand. Each tip-up was the focal point of a window display for the film, the display card reading "Magic chair. This can transport you into a realm of laughter, songs, dancing and romance with Fred Astaire, Betty Hutton and Roland Young in 'Let's Dance,' at the Odeon."

This idea is worthy of more extensive adaptation in connection with the "Better Business" campaign. A luxury tip-up seat displayed, together with the slogan "Let's Go to the Pictures," in the windows of furnishers throughout the country would be a valuable addition to the national campaign.

Magnetised

I THOUGHT that showmen had utilised all possible advertising angles involving the use of magnets for "The Magnet," but N. Peters comes across with a brand-new one, and possibly the most interesting of the lot. Mr. Peters is assistant manager at the Odeon, Kingswood, Bristol.

His street parade for "The Magnet" consisted of two soft-drink delivery vans, one apparently drawing the other along the streets by means of a magnet on the tailboard. A rigid steel rod behind the lower leg of the "prop" magnet linked the two vans together. Both vans carried posters.

Successful Competition

JAMES BURNS, of the Plaza, Govan, got his assistant, R. Holyoak, to devise the campaign for "Stage Fright." A feature of this effort was a "Film Star in Disguise" competition in the local paper. There were over 100 entries —a very satisfactory result.

As a lobby display, R. Holyoak built a miniature stage, using scrap material from the theatre. This will no doubt come in handy for future presentations. We do not hear enough about redundant publicity material being utilised for current advertising. This valuable salvage does accumulate unless you set it to work again, and it can be most useful in augmenting your new accessories.

Darts Competition

ONE HUNDRED AND TEN players took part in a darts competition organised by W. Watson at eleven Bilston hotels to advertise "The Jackpot" at the Odeon.

He sends a picture of a striking advertisement in a prominent site outside one of the inns, plugging the film as well as announcing the contest.

These darts competitions are usually very successful and do not cost much money to organise. "The Jackpot" is an ideal film for a tie-up of this description, but it is important to ensure that the chosen film is appropriate; some campaigns have been rejected because the managers used the idea for the wrong sort of film. Remember that a show of this description becomes a talking point in the tap rooms, and the

Continued on page 32

A DISTINGUISHED AID TO 'BETTER BUSINESS'

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GAC GORDONS ASSOCIATED COMPANY

"KINE."-MGM £500 CONTEST

Upminster Shopkeepers Show the Way "To Please a Lady"

A SPECIAL competition was arranged by E. A. Hill for the screening at "To Please a Lady" at the Gaumont, Upminster. Two weeks before playdate a three-quarter page composite advertisement was arranged, and this included an announcement about the competition.

Window displays were arranged with seven local traders, with art posters and cards appropriate to their particular business, the angle being "How to Please a Lady."

The local Press carried further details about the competition the week before opening. Cheques were presented from the stage by Jackie Joy, of the London Windmill Theatre, when patrons enjoyed a "How To Please a Lady" quiz with the prizewinners.

Brides were his Guests

A COMPREHENSIVE campaign was carried out by Robert Campbell with the assistance of Laurie Sellstrom, MGM special publicity representative, for "Father of the Bride" at the Playhouse, Perth.

Every newsboy in the town carried specially prepared DC posters worded "Metro News Flash! Everybody in Perth is going to the wedding—the 'Father of the Bride' is at the Playhouse."

With the co-operation of the local Press, local girls married during the week were invited, along with their fathers, to see the film.

Campbell linked up with a City store and held a fashion show on the stage the week prior to playdate.

Pistol-Packing Usherettes

W. ROBERTS and his assistant, Norman Dean, put over a lot of interesting stunts for "Annie Get Your Gun" at the Astoria, Kirkdale.

Two weeks before playdate the usherettes were dressed in costumes made by themselves. The girls also carried Pifco Pistolite torches. The idea received mention in the *Liverpool Evening Press*.

The screen tabs were suitably decked with cut-out figures, similar to those on the front of the MGM campaign book, and with little figures around the edges.

A live trailer entitled "Metro's Glorious Melodies" was presented by Roberts, with records and pictorial slides featuring tunes from previous MGM musicals and concluding with hits from "Annie."

An "Annie" dance was held at the Walton Ballroom, and useful publicity was obtained when the band played tunes from the film, with announcements over the PA system.

Trophies on Show

JAMES DICKSON obtained the co-operation of the Lord Roberts' Rifle Association for "Annie Get Your Gun" at the Regal, Falkirk.

Dickson secured the loan of nine trophies for display in the foyer.

The local dance hall plugged the music from the film for three weeks and ran an "Annie" spot dance the week prior to playdate.

The Co-operative Society tied-up with the slogan "You are Doing What Comes Naturally by joining the Co-operative Society."

Dickson also tied-up with a major exhibition of Ford cars, using the slogan "Two Big Events in Falkirk—Ford's Exhibition and 'Annie Get Your Gun' at the Regal."

Bride of the Month

REG WALKER ran a "Bride of the Month" competition for "Father of the Bride" at the Regal, Northwich.

The competition was of interest to all girls who were to be married in March, and valuable prizes were given by local traders. To win these prizes the bride had to describe how her husband proposed, and judging was based on the sincerity, charm and originality of letters.

Useful editorial space was obtained in the *Northwich Chronicle*.

"Mrs. Miniver" Hunt

ASSISTANT MANAGER D. Vaughan Williams, co-operated with the *Birkenhead Advertiser*, and, ran a "Can you find Mrs. Miniver?" stunt in connection with the screening of "The Miniver Story" at the Savoy, Birkenhead.

This hunt received front-page publicity in this important paper on the Saturday and also on the following Wednesday in the mid-week edition.

Prizes were presented by local traders who also co-operated with window displays.

Family Appeal

T. H. FINN, assistant manager of the Commodore, Bankhall, Liverpool, started his advance publicity for "Father of the Bride" two weeks prior to playdate with the building of six excellent tie-ups in stores along the main shopping centre.

The tie-ups, with hairdressers, ladies' departmental store, a florist, confectioners, a gent's evening dress hire firm, and milliners, all stressed the family appeal of the picture with the help of suitable stills and tie-up cards.

A really tasteful display was erected in the foyer with the co-operation of a local tailor, who supplied dummies in evening dress to flank a flower-bedecked display of stills.

Comedy Parade

E. H. ANTHONY, of the Dominion, Harrow, publicised the comedy angle for "Grounds for Marriage" and "Watch the Birdie."

For two weeks prior to playdate, two of the theatre attendants dressed as "Mr. Smiler" and "Mr. Gloomy," and with a dummy camera bearing the words "Watch the Birdie," toured the district giving away throwaways.

The placards worn by the attendants were worded: "Mr. Smiler—I have seen the two greatest MGM comedy hits of the year," and "Mr. Gloomy—I wish I had gone to the Dominion to see Van Johnson. . . . If I had I would not be so downhearted."

Teaser Contest

"WHAT IS an Asphalt Jungle?" was the question asked in the campaign by manager Dennis A. Smith, for "Asphalt Jungle" at the Playhouse, Dewsbury.

The editor of the *Dewsbury District News* agreed to run a competition for the best description of the film.

Some very useful editorial space was obtained and the editor presented the prizes on the kinema stage.

Duchess of Penistone

TO PUBLICISE "Duchess of Idaho," at the Town Hall Cinema, Penistone, C. Epton tied-up with a local dance hall and organised a beauty contest for the title of "Duchess of Penistone."

Prizes were given by local traders and the contest was billed throughout the district along with the dance notices, all cost being met by the dance committee.

The winner was presented to the local council at the theatre and made a personal appearance on the stage.

AWARDS FOR JANUARY

THE following awards are announced by the panel of judges for the month of January.

First Prize: Engraved Silver Lion; £10 cash and ABC's £5 award—

K. Hall, Savoy, Wolverhampton ("Annie Get Your Gun").

Second Prize: Engraved Bronze Lion to each of the following, whose entries tied:—

J. V. Cunningham, Ritz, Belfast ("Annie Get Your Gun").

T. J. Richards, assist. manager, Gaiety, Hastings ("To Please a Lady).

Highly Commended (Certificates): S. Hopkins, New Oxford, Manchester ("The Miniver Story"); R. J. Crabb, assist. manager, Savoy, Swindon ("The Miniver Story"); N. J. Farley, assist. manager, Regal, Handsworth ("The Miniver Story"); G. Wharton, Essoldo, Newcastle ("If You Feel Like Singing"); D. Turner, assist. manager, Majestic, Woodford ("Two Weeks With Love"); A. Taylor, Savoy, Walsall ("Annie Get Your Gun"); P. G. Norman, assist. manager, Luxor, Eastbourne ("The Asphalte Jungle"); R. Simcox, Ritz, Bradford ("Annie Get Your Gun"); L. H. Berry, Ritz, Keighley ("Annie Get Your Gun"); R. H. Pickworth, assist. manager, Odeon, Dagenham ("Crisis"); J. S. Livingstone, Savoy, Cleveleys ("Annie Get Your Gun").

These are in the Running . . .

OTHER entries have been received from:

"Key to the City."—W. J. S. Guest, Picture House, Aston Cross.

"Nancy Goes to Rio."—L. C. Hughes, A/M, Gainsborough, Bootle.

"The Miniver Story."—B. L. Stringer, Victoria, Portsmouth.

"On the Town."—W. J. S. Guest, Picture House, Aston Cross.

"The Asphalt Jungle."—E. Hodgson, Ritz, Warrington; R. Harvey, Picture House, Edgbaston; R. J. Crabb, A/M, Savoy, Swindon; W. Gray, Regal, Kilmarnock.

"Duchess of Idaho."—J. Dye, Empire, Dundee.

"To Please a Lady."—A. Davids, Gaumont, Worcester; J. E. Hill, Gaumont, Chadwell Heath; G. B. Blease, Gaumont, Birkenhead.

"Two Weeks With Love."—J. M. Boulton, Grand, Bournemouth; S. Hudson, Capitol, Hanley.

"Annie Get Your Gun."—L. C. Hughes, A/M, Gainsborough, Bootle; C. D. E. Parkin, Vandyck Picture House, Bristol; W. Spink, Regal, Dewsbury; Jack Dunachie, Regal, Paisley.

"King Solomon's Mines."—E. Campbell, Regal, Hull; A. T. Fowle, Ritz, Maidstone; D. Rabone, Picture House, Stratford-on-Avon.

"Father of the Bride."—Cyril Walker, Playhouse, Alnwick; L. C. Hughes, Gainsborough, Bootle.

"Kim." J. S. Sackier, Odeon, Brighton.

"Three Little Words."—F. J. Hyland, Rialto, Londonderry; G. Leaman, Orient, Aston, Birmingham.

"Crisis."—N. A. Rodgers, A/M, Odeon, Coventry; T. W. Lewis, A/M, Odeon, Chester.

"If You Feel Like Singing."—H. E. Benzeval, Regal, Derby; S. L. Sale, Granada, Dover; P. G. Norman, A/M, Luxor, Eastbourne; F. C. S. Roberts, Theatre Royal, Preston; N. Matthews, Ritz, Leyton.

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THE SHOWMAN'S CREDIT AWARDS

THE following managers are commended for noteworthy campaigns. Each mention may be counted toward the six required for membership of the Company of Showmen. The campaigns will also be considered in the judging of the "Kine." Annual Championship Awards.

Art Exhibition: L. Benjamin, Odeon, Hendon; R. Todd, Odeon, Blackpool.

The Men: D. May, Bristol, Edgbaston.

"Let's Go to the Pictures" Campaign: J. Ellis, Odeon, Chester; R. Parker, Regal, Torquay; A. Jones, A/M, Gaumont, Dagenham; N. Coverdale, Regent, Hull; D. Vaughan Williams, A/M, Savoy, Birkenhead; L. Trott, A/M, Ritz, Leyton; E. Evans, Majestic, King's Lynn; F. Spencer, Regal, Wembley; L. Davies, Plaza, Coalville, Leics.

State Secret: A. Russell, Reo, Fazakerley, nr. Liverpool.

Her Favourite Husband—The Glass Mountain: J. Dye, Empire, Dundee; E. Tucker, Odeon, Spalding; F. Minde, Gaumont, Eltham Hill.

Harvey: G. Warren, Essoldo, Chelsea; E. Trumper, Plaza, Maidenhead; W. Gourlay, Playhouse, Windsor.

Murder Without Crime: G. Dilley, Ritz, Edgware; H. Collier, Elite, Wimbledon; D. Hughes, A/M, Regal, Cheltenham.

Public Relations: F. Hudson, Regal, Newbury; J. Wilkinson, New Coliseum, Whitley Bay; K. Hall, Savoy, Wolverhampton; T. Phillips, Gaumont, Luton; G. Howarth, Ritz, Leeds; D. Sweeney, A/M, Rex, Riddrie, Glasgow; J. Openshaw, Regent, Liverpool; T. Finn, A/M, Commodore, Liverpool; B. Honeychurch, Albert Hall, Swansea; N. Matthews, Ritz, Leyton; C. Epton, Town Hall, Penistone, nr. Sheffield.

The Elusive Pimpernel: R. Scott, Regal, Glasgow; F. Mobbs, Savoy, Leicester.

Stage Show: J. Fisher, A/M, Piccadilly, Birmingham.

Sunset Boulevard: A. Quilter, Ritz, Penzance.

Rocketship X-M: D. Kay, A/M, Ritz, Cambuslang.

Press Publicity: F. Minde, Gaumont, Eltham Hill; L. Spurgin, Palladium, Hockley, Birmingham.

The Jackpot: A. Wheeler, A/M, Odeon, Reading.

Sands of Iwo Jima: T. Grazier, Arcade, Darlington; J. Laing, Ritz, Edinburgh.

The Woman in Question: E. Snelling, Odeon, Guernsey; E. Cooper, Royalty, Harborne, Birmingham.

Red Light: E. Hague, Hippodrome, Nuneaton.

The Wooden Horse: T. Lloyd, Queen's, Wolverhampton; J. Laing, Ritz, Edinburgh; H. Clayton - Nutt, Broadway, Eccles.

Top Hat: G. Leggatt, Playhouse, Montrose.

Caged: G. Spurgin, A/M, Royalty, Harborne; A. Taylor, Savoy, Walsall.

Gone to Earth: G. Spurgin, A/M, Royalty, Harborne.

Colt, .45: G. Spurgin, A/M, Royalty, Harborne; W. McLarty, Ritz, Cambuslang.

Theatre Anniversary Celebrations: S. Holliday, Ritz, Gateshead; A. Ayres, Savoy, Wandsworth.

The Gunfighter: A. Murray, Savoy, Stockbridge, Edinburgh; D. Allison, Rio, Kirkcaldy.

The Black Rose: D. de Meza, A/M, Empress, Urmston.

Walk Softly, Stranger: J. Potter, Odeon, Leicester; J. Bee, Odeon, Worcester.

The Woman With No Name: P. Crook, A/M, Ritz, Barrow; F. Vere, A/M, Forum, Newbury; H. Collier, Elite, Wimbledon; P. Norman, A/M, Luxor, Eastbourne; A. Higham Cowen, Casino, Herne Bay; R. Brighton, Mayfair, Tooting.

Cairo Road: A. Bridger, Ritz, Hythe.

Theatre Publicity: D. Rogers, Palace, Malton, Yorks; R. Parsons, Piccadilly, Birmingham; J. Harrison, State, Barkingside; R. Stephenson, Whiteladies, Bristol; E. Handford, Rex, Bedminster; E. Hague, Hippodrome, Nuneaton; P. Jewett, Regal, Kingston-on-Thames; G. Black, Regent, Newtown, Mont.

Portrait of Clare: F. Moran, Victory, Walton, Liverpool.

I'll Get You for This: H. Davies, Regent, Portsmouth.

Weird Woman: F. Moran, Victory, Walton, Liverpool.

Pegasus: B. Stringer, Victoria, Portsmouth.

A Walk in the Sun: G. Apps, Regal, Gravesend; J. Macdonald, R/M, Capitol, Horsham.

Destination Moon: E. Fielding, Plaza, Chorley; J. Tetlow, Palace, Droylsden, nr. Manchester.

The Flame and the Arrow: G. Dilley, Ritz, Edgware; Fordham Ellis, Forum, Ealing.

Unknown Island: M. Moyse, AKC Globe, Cove, nr. Farnborough.

Odette: J. Campbell, Olympia, Glasgow; J. Dickson, Regal, Falkirk.

All About Eve: J. Barry, A/M, Odeon, Wolverhampton; J. Green, West End, Birmingham; A. Hughes, Odeon, Coventry; J. Bee, Odeon, Worcester.

Personal Appearance: H. Saunders, Odeon, Prestwich, Manchester.

Newsreel Publicity: Rex Lorrimer, Bedford, Walton, Liverpool; E. Reed, A/M, Regal, Abingdon-on-Thames.

Daily Mail Film Award: C. Kemble, Gaumont, Richmond.

I Shall Return: J. Pleasants, Gaumont, Chatham.

I'll Get By—The Man Who Cheated Himself: J. Hill, Gaumont, Chadwell Heath.

The Breaking Point: W. Winter, Embassy, North Harrow.

The Franchise Affair: W. Winter, Embassy, North Harrow; H. Stanley, Ritz, New Southgate.

The Clouded Yellow: W. Case, M/M, Odeon, Yeovil.

Harriet Craig: R. Downes, Gaumont, Birkenhead.

Into the Blue: G. Lockyer, Odeon, Stafford; J. Skinner, St. Andrew's Square PH, Edinburgh.

The Damned Don't Cry: J. Dickson, Regal, Falkirk.

Three Little Words: F. Gatt, A/M, Trafford PH, Manchester.

The Renters Help YOU

THE national tie-up arranged by MGM with the Boy Scouts for "Kim" makes front-page news in the current issue of *The Scout*.

The feature article in the magazine advises troops to enter for the "Kim" competition, an entry form for which is included in the edition.

Trek carts are being given as prizes, and if Scouts think the same as they did many years ago when I was an enthusiastic "second," there is nothing dearer to the heart of a boy scout than a trek cart for his own troop.

For "The 13th Letter," 20th Century-Fox's starred film for February, the company offers window cards at £2 4s. 9d. a hundred overprinted. These are in three colours and should be ideal for shop windows, restaurants, etc. The blotters, previously mentioned in Showmanship, cost £1 5s. a thousand, including overprinting.

Warner's suggests two competitions for "The Lady Takes a Sailor." One is a simple, but fascinating, scrambled title contest; the other is a "rhyme" contest, for which suitable blocks and stills are available from the ad. sales department.

TOP SELECTIONS

Continued from page 30

subject of ribald though kindly jests. That's fine for a comedy, or even a robust adventure yarn, but doesn't fit in with serious drama.

Self Help

R. HONEYMAN, of the Regent, Edinburgh, had the economical idea of persuading his own patrons to spread the news of "Lilli Marlene" through the length, breadth and depth of the Scottish metropolis.

He prepared slides with the words of the song, and conducted community singing sessions prior to screening date. He has every reason to believe that milk boys in Liberton, beer-lorry drivers in the Cannongate, and solicitors' clerks at the Courts of Session hummed the tune. He does go a bit too far when he reproduces words and music of some bars for the edification, and possible conversion, of some of our judges. We don't like to get our bars mixed.

There was a "Lilli Marlene" night at a local ballroom, and Honeyman says it was a grand sight to see hundreds of guests dancing to and singing the melody.

Would-be Poets

S. SPRINGFIELD claims many entries for a competition in which entrants were asked to write a verse of poetry ending with the title of the film "The Woman With No Name."

Apparently amateur poets are as prolific among the inhabitants of Eltham as they are among our younger managers and assistants. Anyway, the Palace benefited, and I didn't have to check the entries so I have no cause for complaint.

One budding poet sent in a whole poem, which is forwarded for comment. Honestly, it isn't bad at all, so I am almost persuaded that poetry can be a useful publicity medium.

Barrel Organ

R. McIVER tied up with the Waifs and Strays Society when he was playing "The Mudlark" at the Odeon, Ashford. It gave him an excuse to have a barrel-organ parade the town, played by an assistant in Victorian costume, including frock coat, drain-pipe trousers, top hat and mutton-chop whiskers, while an usherette, dressed as "The Mudlark," took a collection for the waifs and strays.

Lest somebody queries the legality of a street collection, let me remind readers that so long as an obstruction is not caused, it is in order to collect without permission, so long as some service is rendered. There is no official difference between a street singer soliciting coppers and an assistant kinema manager playing music on a barrel-organ, although, without obtaining prior permission, you might be placed on a charge for using the organ for "advertising."

In a local store, customers were invited to place Victorian pennies round a huge cut-out of Andrew Ray, an up-to-date kinema version of "Penny on the drum."

In another shop was a display of genuine Victorian records, backed by an announcement board carrying a picture of Queen Victoria.

Another street parade consisted of an "old crock" car driven through the town by a man in Victorian costume. Finally it came to roost in the theatre lounge. When you display motor-cars on the premises, don't forget to drain off the petrol, otherwise you might get into trouble.

A Double Event

THIS is another campaign of special personal interest to the manager concerned, Peter Allibut of the Tudor, Birmingham. His campaign for "Odette" was his first effort since taking over the management of the theatre, and his first since being enrolled as a member of the KINE. Company of Showmen. We wish him success in the future.

The Tudor, which has a charming facia entirely in keeping with the period suggested by its name, was gracefully dressed. Care has obviously been taken to avoid overdoing the bunting and flags, while the publicity used was in keeping with the architectural character of the building.

A competition was arranged in which the public was invited to name Anna Neagle's first film, her last one and five more in which she had starred. At the rear of the theatre a 15-ft. display of "Odette" in cut-out letters was flanked by a 20-ft. French flag.

Incentives

D. McLEOD, manager of the Coliseum, Glasgow, arranged for a photographer to take pictures of the queues each evening during the screening of "Portrait of Clare." Patrons who identified themselves in the pictures, ultimately exhibited in the lounge, were given small prizes.

Presumably, McLeod expected people would come along to the show on the off chance that their picture would be taken and would get a prize as a result. That is suspiciously like an offer of incentives.

The assistant manager, W. Henderson, had a neat idea. Placed around a large portrait of Margaret Johnston, headed "This is a Portrait of Clare," were the pictures of five other stars labelled "This is a Portrait of ?." Patrons were invited to submit the names of the stars together with lists of the films in which they had appeared. This portrait quiz evoked a good response, and focused attention on the film being publicised.

Eleven libraries were included in the many shop tie-ups arranged in connection with the showing of this film.

The Showman

SHIP CARBONS

PEOPLE

Wedding of Leslie Faber's Daughter • W. Rodgers Celebrates

THE wedding of Jill Faber, daughter of Leslie Faber, British Lion general sales manager, and Mrs. Faber, to Jack Myers took place at St. John's Wood Synagogue on March 14.

Bride and bridegroom received the congratulations of their many friends at the reception at the Trocadero. Among those present were Sir Arthur Jarratt, S. Myers, John Woolf, S. Flatau, J. Henderson, A. J. Mitchell, E. Jarratt and many British Lion personalities.

* * *

General manager and supervisor of the Buckley circuit, WALTER RODGERS has just celebrated his 19th wedding anniversary.

We join the Buckley staff in wishing him many happy returns and look forward to the time when we shall be able to congratulate Mr. and Mrs. Rodgers on the celebration of their golden wedding anniversary.

* * *

R. E. BURNETT, a member of the KINE. Company of Showmen, has been transferred from the Gaumont, Hull, to the Assembly Room, Leeds.

Mr. Burnett is returning to familiar territory, having previously served at the Pavilion, Leeds. Prior to that he was at the Boro, North Shields.

* * *

Sorry to learn from A. W. STAINES that the decision of Butcher's to close their Newcastle branch and revert to selling through John Henderson and Son, their agents, has put him temporarily out of harness. Staines has been in business for many years, starting with Fox in London, and going to Glasgow as office manager and cashier. Later he was representative and, during the war, acting manager for Warner's at Glasgow, before being appointed Butcher's manager in Newcastle.

* * *

ABRAHAM ROBINSON, who has been manager of the Deansgate, Manchester, for about five years, has transferred to the managership of the St. George's repertory theatre, Kendal. The two theatres are in the circuit of Brennan's Cinemas, which also controls the Palladium and Roxy, Kendal.

Miss Davis is acting manager of the Deansgate until a new appointment is made. She has been with the Brennan Circuit for four years, and was previously with the Moorhouse Circuit, at one time being manageress of the Crown, Eccles.

* * *

SAMUEL F. CUNNINGHAM, who has been managing the Leicester Princes for the past seven years, has now vacated the position to take over the executive appointment with an independent group of London kinemas.

On Saturday, when he left the Princes Cinema, his staff presented him with a fountain-pen and a safety razor set.

Sam has been in the entertainment business since 1912, and in later years was in charge of kinemas in Portsmouth, Southsea, Halifax and Southampton. Before joining the Princes Cinema he was manager at the Savoy, Leicester.

* * *

PETER CONWAY, who has been at the Palladium, Brixton, for over a year, has been transferred to the Rex Norbury, to take up an appointment as assistant to Reg Andrews, the manager.

* * *

FRED STUDD, well known in Midland kinema circles for the past 30 years, has taken charge of the Aston Hippodrome, Birmingham. Although he has spent much of his life managing kinemas this is the second time he has returned to stage circles.

Paul Penman

Jack L. Warner and Jan Wyman were honoured by foreign government representatives for their outstanding contributions to international good will and understanding. Foreign Trade Association luncheon at Los Angeles. Jane Wyman receives a scroll on behalf of Jack L. Warner from Mr. Peralta, president of the association

Gabriel Pascal and Jean Simmons at an RKO conference on preparations for filming the late G. B. Shaw's classic ANDROCLES AND THE LION. The cast of the production includes Robert Newton, James Donald, George Sanders and Noel Willman. Jean Simmons has now signed a contract a make pictures for RKO

Another Happy Event

The wife of GEORGE HUTCHIN, partner with his brother Charles, jun., in G. Vernon Hutchin and Co., kinematograph engineers, John Bright Street, Birmingham, presented him with a second daughter on Thursday of last week.

Bradford Appointment

NORMAN KITCHING, formerly projectionist and more recently relief manager, has been appointed manager of the Coventry Cinema, Bradford, is succession to John S. Hellewell, who died recently.

OBITUARY

Funeral of Mrs. N. Dickenson

THE funeral took place at Reading Crematorium last week of Mrs. N. Dickenson, wife of C. G. Dickenson, representative of Monogram in this country.

Mrs. Dickenson died suddenly at her home on Monday, March 12. She had been ill for a long time and had only recently returned from hospital. She leaves one married daughter.

J. Hellewell

J. Hellewell, manager of the Coventry PH, Bradford, collapsed at the kinema, and died a short time afterwards. Mr. Hellewell, who was treasurer of the local SCMA, was 55, and leaves a widow and one daughter.

T. S. Lillie

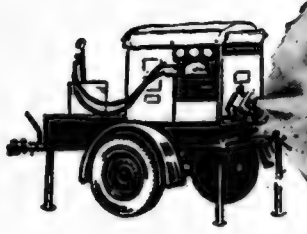
The death has occurred of T. Stanley Lillie, who started in the uniformed ranks and rose to become manager of the Highgate Empire in 1919.

Later he also assumed control of the nearby Highgate Electric Palace, but in 1946 relinquished the Empire to concentrate his attention upon the Electric Palace, where he remained in charge until his retirement in 1948.

P. G. N. Hammond's Will

Philip G. N. Hammond, Hinchley Wood, Esher, Surrey, sales manager of Pathé Equipments, Ltd., Beak Street, W.1, and formerly on the sales staff of Gaumont-British equipment, who died on August 16 last, intestate, aged 59 years, left £6,006 gross, £4,442 net value.

operation



TIFA!

PEST DESTRUCTION BY INSECTICIDAL FOG

Fog penetrates wherever air can reach. TIFA produces artificial fog . . . TIFA reaches insect pests in their cracks and crevices—to kill them.

A WAR AID

TIFA (the Todd Insecticidal Fog Applicator) is a mobile machine developed specially to make fog during the last war. The fog it produces—in factories, warehouses, cinemas, stores, offices or wherever insect control is necessary—is fatal to insect life, but harmless to human beings and animals.

DEADLY SPEED

TIFA fills space with an insecticidal fog at a rate of 15,000 cubic feet per minute. Few insects escape the swift attack and TIFA defeats insects just as fog defeats human ingenuity.

IDENTIFICATION TO ANNIHILATION

Once the type of insect is identified, a known and proven insecticide and the size of the particles are prescribed. TIFA does the rest. Nothing could be less troublesome or more effective.

WHAT TO DO

Decide to give TIFA a trial. Send for our booklet which gives further details of our service. A staff of experts in pest destruction is available to show you how to apply TIFA to your problem.

TIFA *infiltrates-penetrates-then KILLS*

THE TIFA SERVICE — CHELSEA INSECTICIDES LTD.
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SITUATIONS WANTED .. 2d. „ „
FINANCIAL .. .. .. 6d. „ „
FOR SALE & WANTED .. 6d. „ „
MISCELLANEOUS .. .. 6d. „ „
Caps. 1d. per word extra. Box No. 6d. extra.

All Classified Advertisements must be prepaid (except approved accounts) and received by Thursday for inclusion in the next week's issue.

Advertisement Manager:—
KINEMATOGRAPH WEEKLY
96-98, LONG ACRE, LONDON, W.C.2
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SITUATIONS VACANT

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WANTED.—Live-wire General Manager for small circuit, Home Counties, capable and experienced booking and full control. State age, experience and salary required, in confidence, to Q., Box 509, Kinematograph Weekly.

WANTED. — Shorthand Typist for responsible position. Knowledge of film industry essential.—Apply, Kay Laboratories, Oxford Road, Finsbury Park, N.4.

JUNIOR Shorthand Typist for Booking Department.—Apply, Bentley Circuit, Ltd., 27, Newman Street, W.1. Mus. 7237.

ASSISTANT Manager Required small West End kinema. Apply, giving full details of previous experience and salary required.—L., Box 504, Kinematograph Weekly.

RELIEF Manager for North London kinema.—K., Box 503, Kinematograph Weekly.

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FULLY EXPERIENCED CHIEF OPERATOR required. Comfortable, permanent position.—Full particulars to D., Box 497, Kinematograph Weekly.

EXPERIENCED Second Operator required. Permanent. Union rates. Phone: Wembley 4694.

THIRD Operator required. — Apply, Splendid Cinema, Bromley Road, Bromley.

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SITUATIONS WANTED (contd.)

MANAGER, LIFE EXPERIENCE, INCLUDING UNIFORM AND BOX, SEEKS CHANGE, AGE 32, SMART APPEARANCE, GO ANYWHERE.—C., BOX 472, KINEMATOGRAPH WEEKLY.

MANAGER (34), fully experienced in kinema and theatre routine, desires immediate engagement, 20-mile radius London. Relief management considered.—Apply, O., Box 507, Kinematograph Weekly.

HAVING sold own kinema I wish to contact Independent who wishes for a conscientious manager, capable of complete control, booking and stage, reasonable salary, investment considered, or would consider buying small kinema, Southern districts preferred.—M., Box 505, Kinematograph Weekly.

CHIEF Projectionist requires position, any class of hall considered if wages suitable.—H., Box 501, Kinematograph Weekly.

SECOND Projectionist requires position London/Middlesex.—Apply, G., Box 500, Kinematograph Weekly.

GENTLEMAN desires change from management; total nearly twenty years' technical and administrative experience; position desired where sincerity and devotion to duty would be appreciated.—N., Box 482, Kinematograph Weekly.

FOR SALE & WANTED

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KINEMA WANTED FOR OWNER-MANAGER; lease or freehold; Yorkshire preferred.—O., Box 483, Kinematograph Weekly.

THEATRE SEATS

WANTED.—100 Kinema Chairs, reconditioned or good condition.—J., Box 502, Kinematograph Weekly.

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Opportunity to acquire two soundly established cinemas, situate in large market town close to London. Combined seating 1,100. Both well equipped and held at moderate rentals. Substantial profits. Premium only £5,500. (B.48)

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Freehold. Profits £5,500 p.a. Excellent position in one of the largest towns. Seating nearly 1,100. Price £42,000. (E.16)

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A property upon which a very considerable amount has been recently expended. In populous cinema-going area. Seating 400. Substantial takings and profits. Premium for lease and valuable goodwill, only £2,000. (A.14)

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Freehold. Modern. Well fitted and equipped. Substantial takings and profits, with unlimited scope to substantially increase. Car Park. Price only £19,000. (C.91)

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In favourite resort. Soundly established. Well fitted and equipped. Lease at very low rent. Premium to include valuable goodwill and contents. Only £3,500. Freehold could be acquired. (A.41)

Further particulars of the above and of all other available properties will be supplied to principals only, on application to:—
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LONDONERS SEE "POOL OF LONDON"

Mayors of 7 Boroughs at Preview

A DISTINGUISHED audience was invited to a special preview of Ealing Studios' "Pool of London," at the Lewisham Gaumont. The party included the Mayors and Mayoresses of Southwark, Beckenham, Lewisham, Woolwich, Greenwich, Bromley and Camberwell; high police officials from South-East London divisions; fire brigade officers; officials of the Port of London Authority; Sir Wilfred Bennett, Tower Bridge Police Court magistrate and managers of South-East London Gaumont theatres, accompanied by members of their local Press.

Screening of "Pool of London" was preceded by a special prologue. The house lights dimmed to the accompaniment of appropriate music, then colours on the screen came into sharp focus as a photograph of the Pool of London. A dark circle, faded on to the screen, showed the actual city locale of the film's story. Finally, the audience saw district manager H. Kerr appear "in person" in the centre of the screen. He welcomed the guests and said that "Pool of London" was the first film of Ealing Studios' 21st birthday year, and would be presented to Londoners at the beginning of Festival of Britain year.

After the screening, guests met Earl Cameron, one of the stars of "Pool of London," at a reception. This was followed by a meeting of Gaumont managers, attended by Geoffry Conway, area supervisor for CMA, Mr. Malone of the Port of London Authority, and Pat O'Connor, Ealing publicity director.

Details were given at this meeting of a special district exploitation competition organised with the PLA and head office publicity department in which patrons have to identify types of ships by their silhouettes to win prizes of a trip through the Pool of London and Royal Docks.

CMA Tells Public About Children's Clubs

Another important move in the CMA campaign to present the public with facts about Odeon and Gaumont children's clubs is the printing of attractive leaflets on the subject. Written in question-and-answer form, and illustrated on every page, the leaflets are being supplied to all CMA theatres.

The four-page folders explain the growth of the movement, some of the club activities, and how children can join. They deal at some length with programmes, emphasising the care and experience which go into their selection—and stressing particularly the library of 200 films made especially for children which has been built up.

Safety of children at Odeon and Gaumont Clubs, and the elaborate series of lectures and demonstrations on Road Safety, takes up another section. Finally, parents and all interested adults are invited to visit a CMA Children's Cinema Club and judge for themselves.

Distribution of the leaflets is primarily intended for education committees, clergy, school principals, police, civic authorities, youth club leaders, parent-teacher associations, and other similar bodies.

Comedies from Regent

Regent Films has contracted with Stuart Levy, of Anglo-Amalgamated, to distribute the first of a series of 30-minute comedies, "Mr. Pastry Does the Laundry," starring Richard Hearne.

LONDON AND PROVINCIAL TRADE SCREENINGS

DATE.	TIME.	PLACE.	TITLE OF FILMS.	SHOWN BY.	STARS.	CERT.
LONDON.						
Tues., Mar. 27	10.30	Celluloid Theatre	Belle Le Grand	Republic	Vera Ralston	A
,, ,, 27	10.30	Private Theatre	Singin' Spurs	Columbia	Hoosier Hot Shots	U
,, ,, 27	2.30	Private Theatre	Desperate Men	Columbia	Charles Starrett	U
,, ,, 27	10.30 & 2.30	Own Theatre	The Next Voice You Hear	MGM	James Whitmore	A
Wed., ,, 28	10.30	Rialto	The Galloping Major	Independent	Basil Radford	U
,, ,, 28	10.30 & 2.30	Own Theatre	Pagan Love Song	MGM	Esther Williams	U
,, ,, 28	10.30	Private Theatre	Condemned in Error	Columbia	Charles Starrett	U
,, ,, 28	2.30	Private Theatre	Hoedown	Columbia	Eddie Arnold	U
,, ,, 28	3.00	Carlton Theatre	The Lemon Drop Kid	Paramount	Bob Hope	—
Thur., ,, 29	10.30	Rialto	Rogue River	Eros	Rory Calhoun	A
,, ,, 29	10.30 & 2.30	Own Theatre	Cause for Alarm !	MGM	Loretta Young	A
,, ,, 29	10.30	Studio One	Jealousy	Columbia	Larry Parks	U
,, ,, 29	2.30	Private Theatre	The Brat	Columbia	Gene Autry	U
,, ,, 29	2.30	Palace Theatre	There is Another Sun	Butcher's	Maxwell Reed	A
Fri., ,, 30	10.30	Rialto	My Outlaw Brother	Eros	Robert Stack	—
,, ,, 30	10.30	Studio One	Al Jennings of Oklahoma ; Screen Snapshots (short)	Columbia	Dan Duryea	U
,, ,, 30	2.30	Private Theatre	Smuggler's Gold	Columbia	Cameron Mitchell	—
,, ,, 30	10.45	Private Theatre	The Redhead and the Cowboy	Paramount	Glenn Ford	—
BIRMINGHAM.						
Wed., Mar. 28	10.30	Scala	Singing Guns	Republic	Vaughn Monroe	U
,, ,, 28	10.30	Futurist	Roseanna McCoy	RKO-Radio	Farley Granger	A
,, ,, 28	10.30	West End	Fourteen Hours	20th-Fox	Paul Douglas	A
Thur., ,, 29	10.30	Forum	Hot Rod	AB-Pathe	James Lydon	U
Fri., ,, 30	10.30	Forum	Young Daniel Boone	AB-Pathe	David Bruce	U
CARDIFF.						
Wed., Mar. 28	10.30	Park Hall	Roseanna McCoy	RKO-Radio	Farley Granger	A
Fri., ,, 30	10.30	Park Hall	Belle Le Grand	Republic	Vera Ralston	A
,, ,, 30	10.30	Olympia	Hot Rod	AB-Pathe	James Lydon	U
,, ,, 30	10.45	Empire	This is My Affair	20th-Fox	Susan Hayward	U
GLASGOW.						
Wed., Mar. 28	10.30	La Scala	Roseanna McCoy	RKO-Radio	Farley Granger	A
Thur., ,, 29	10.30	Gaumont	Thunder in the Dust	Eros	Robert Preston	U
,, ,, 29	10.30	Regal	Hot Rod	AB-Pathe	James Lydon	U
Fri., ,, 30	10.30	Regal	Young Daniel Boone	AB-Pathe	David Bruce	U
,, ,, 30	11.00 & 2.30	Own Theatre	Fourteen Hours	20th-Fox	Paul Douglas	A
LEEDS.						
Wed., Mar. 28	10.30	Tower	Roseanna McCoy	RKO-Radio	Farley Granger	A
,, ,, 28	10.30	Ritz	Happy Go Lovely	AB-Pathe	David Niven	U
Thur., ,, 29	10.30	Ritz	Young Daniel Boone	AB-Pathe	David Bruce	U
Fri., ,, 30	10.30	Scala	This is My Affair	20th-Fox	Susan Hayward	U
LIVERPOOL.						
Wed., Mar. 28	10.30	Scala	Roseanna McCoy	RKO-Radio	Farley Granger	A
,, ,, 28	10.30	Forum	Sideshow	AB-Pathe	Don McGuire	A
Thur., ,, 29	10.30	Forum	Snow Dog	AB-Pathe	Kirby Grant	U
,, ,, 29	10.45	Gaumont	Fourteen Hours	20th-Fox	Paul Douglas	A
Fri., ,, 30	10.30	Forum	Vengeance Valley	MGM	Burt Lancaster	A
MANCHESTER.						
Tues., Mar. 27	10.45	Oxford St.	Fighting Seabees	Republic	John Wayne	U
,, ,, 27	10.30	Deansgate	Roseanna McCoy	RKO-Radio	Farley Granger	A
,, ,, 27	10.45	Theatre Royal	Young Daniel Boone	AB-Pathe	David Bruce	U
Wed., ,, 28	10.30	Deansgate	Delightfully Dangerous (Reissue) ; The Clown	New Realm	Jane Powell	U
,, ,, 28	10.45	Gaiety	Vengeance Valley	MGM	Burt Lancaster	A
,, ,, 28	10.45	Gaumont	Fourteen Hours	20th-Fox	Paul Douglas	A
Fri., ,, 30	10.45	Theatre Royal	Prisoners in Petticoats	Republic	Robert Rockwell	A
NEWCASTLE.						
Wed., Mar. 28	10.30	Essoldo	Thunder in the Dust	Eros	Robert Preston	U
,, ,, 28	10.30	Haymarket	Hot Rod	AB-Pathe	James Lydon	U
,, ,, 28	10.30 & 3.00	Own Theatre	Fourteen Hours	20th-Fox	Paul Douglas	A
Thur., ,, 29	10.30	Essoldo	Roseanna McCoy	RKO-Radio	Farley Granger	A
,, ,, 29	10.30	Haymarket	Humphrey Takes a Chance	AB-Pathe	Leon Errol	U
Fri., ,, 30	10.30	Essoldo	City Lights (Reissue)	United Artists	Charlie Chaplin	U
,, ,, 30	10.30 & 3.00	Own Theatre	This is My Affair	20th-Fox	Susan Hayward	U
NOTTINGHAM.						
Wed., Mar. 28	10.30	Scala	Roseanna McCoy	RKO-Radio	Farley Granger	A
SHEFFIELD.						
Wed., Mar. 28	10.30	Cinema House	Roseanna McCoy	RKO-Radio	Farley Granger	A
Thur., ,, 29	10.30	Cinema House	Passionnelle	Grand National	Odette Joyeux	X
,, ,, 29	10.30	Gaumont	This is My Affair	20th-Fox	Susan Hayward	U
,, ,, 29	10.30	Hippodrome	Happy Go Lovely	AB-Pathe	David Niven	U
Fri., ,, 30	10.30	Gaumont	Fourteen Hours	20th-Fox	Paul Douglas	A

JARO Gives "Modern Age" to BFI

THE J. Arthur Rank Organisation has presented a complete set of the issues of "This Modern Age" to the National Film Library of the British Film Institute for permanent preservation.

A further name change in the overseas distributing organisation of JARO is that the branch in Indonesia will be known as: J. Arthur Rank Film Distributors (Indonesia), Ltd.

Trade show of MGM's "Teresa," fixed for Wednesday, March 21, has been cancelled.

BIRMINGHAM CINEMATURIANS

VARIED fare awaited members of the Birmingham Branch of the Society of Cinematurians at last Friday's luncheon meeting at the White Horse Hotel, Birmingham. At the invitation of the Chairman (A. J. Knight), J. J. Hinsley, chairman of the Prison Visiting Committee set up by the Home Office and resident in Birmingham, gave the members anecdotes of his experiences in visiting prisons in various parts of the country. Frankie Howerd, one of the principals in the "Babes in the Wood" panto at the Theatre Royal, Birmingham, also accepted an invitation to be present, and in returning thanks expressed the hope they would do all they could to keep the film industry going because he was hoping to make some films and might require the advantage of their publicity brains. E. Russell Yeulett (vice-chairman) voiced the thanks of the members.

Next month, April 20, the guest speaker will be Sir Edward Boyle, Bt., MP, for the Handsworth Division of Birmingham, and his subject will be "The Future of the British Film Industry."

HIGHLIGHTS O LONDON SHOW

AS a guide to exhibitors, the t be trade shown in Lond briefly described below.

"Belle Le Grand" (*Repu* ture melodrama about a famous gambler of the Barbary Coast the era after the Civil Wa

"Singin' Spurs" (*Colum* Hoosier Hot Shots are featured musical western, the story of takes them across Indian territo

"Desperate Men" (*Col* door subject, in which Charles S and Smiley Burnett retrieve a for an attractive Mexican girl.

"The Galloping Major" (*Independent*).—Comedy of a comm owned racehorse which wins strangest-ever Grand National ing Basil Radford, Jimm Janette Scott.

"Pagan Love Song" (*MGM*).—T color musical, co-starring Esther Williams and Howard Keel Pacific Islands.

"Condemned in Error" (*Colum* Western with Charles Starrett sheriff who is wrongly accus murder.

"Hoedown" (*Columbia*).—Eddie A singer of folk songs, makes his debut in this musical novelty.

"The Lemon Drop Kid" (*Par mount*).—Bob Hope comedy, based story by Damon Runyon.

"Rogue River" (*Eros*).—Cri adventure drama about a pa Oregon, where he becomes involv a bank robbery.

"Jealousy" (*Columbia*).—Larry and Barbara Hale form the partnership of this story of a rich man who marries a carcerist doctor.

"Cause for Alarm" (*MGM*). an innocent woman whose husband accumulates evidence a her when she becomes involved murder.

"The Brat" (*Columbia*).—Gene western, set in New Mexico, Davis, Robert Armstrong, Dick and Frankie Darro in supp

"My Outlaw Brother" (*Eros*).—W about a New Yorker who visits brother in Mexico and becomes in a hunt for a bandit.

"Al Jennings of Oklahoma" (*Co bia*).—Technicolor adventure drama starring Dan Duryea and Gale S Based on a true story, it dra exploits of Al Jennings, last o great outlaws.

"The Redhead and the Cow (*Paramount*).—Spy drama, based incident during the American Civ

"Smuggler's Gold" (*Columbia*).— time adventure which takes place o coast of California, featuring Ca Mitchell and Amanda Blake.

"The Next Voice You Hear" (*M* —Story of an American family lives are affected by a radio bro on which a voice announces God. I will be with you for the few days."

"There Is Another Sun" (*Butcher* Triangle drama, set in a fa concerning the adventures of a (Laurence Harvey) and a Wall of rider (Maxwell Reed), who both love with an ex-chorus g Shaw).

GENERAL RELEASES FOR MARCH 26

AB-Pathé.—★"Bomba on Par Island," American (U), 6,845 fee
MGM.—"King Solomon's Min American (U), 9,176 feet.
Paramount.—"Samson and Delilah," American (U), 11,469 f
RKO-Radio.—"The Tattoo Stranger," American (A), 5,785 fe
20th Century-Fox.—★"The Letter," American (A), 7,557 fee

LATE EXTRA

Saturday, March 24.
10 a.m., Celluloid Theatre. "In Forest" (Carlyle).

Printed in Great Britain and Published by ODHAMS PRESS LTD., Long Acre, London, W.C.2.

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MANCHESTER.						
Tues., Mar. 27	10.45	Oxford St.	Fighting Seabees	Republic	John Wayne	U
,, ,, 27	10.30	Deansgate	Roseanna McCoy	RKO-Radio	Farley Granger	A
,, ,, 27	10.45	Theatre Royal	Young Daniel Boone	AB-Pathe	David Bruce	U
Wed., ,, 28	10.30	Deansgate	Delightfully Dangerous (Reissue) ; The Clown	New Realm	Jane Powell	U
,, ,, 28	10.45	Gaiety	Vengeance Valley	MGM	Burt Lancaster	A
,, ,, 28	10.45	Gaumont	Fourteen Hours	20th-Fox	Paul Douglas	A
Fri., ,, 30	10.45	Theatre Royal	Prisoners in Petticoats	Republic	Robert Rockwell	A
NEWCASTLE.						
Wed., Mar. 28	10.30	Essoldo	Thunder in the Dust	Eros	Robert Preston	U
,, ,, 28	10.30	Haymarket	Hot Rod	AB-Pathe	James Lydon	U
,, ,, 28	10.30 & 3.00	Own Theatre	Fourteen Hours	20th-Fox	Paul Douglas	A
Thur., ,, 29	10.30	Essoldo	Roseanna McCoy	RKO-Radio	Farley Granger	A
,, ,, 29	10.30	Haymarket	Humphrey Takes a Chance	AB-Pathe	Leon Errol	U
Fri., ,, 30	10.30	Essoldo	City Lights (Reissue)	United Artists	Charlie Chaplin	U
,, ,, 30	10.30 & 3.00	Own Theatre	This is My Affair	20th-Fox	Susan Hayward	U
NOTTINGHAM.						
Wed., Mar. 28	10.30	Scala	Roseanna McCoy	RKO-Radio	Farley Granger	A
SHEFFIELD.						
Wed., Mar. 28	10.30	Cinema House	Roseanna McCoy	RKO-Radio	Farley Granger	A
Thur., ,, 29	10.30	Cinema House	Passionnelle	Grand National	Odette Joyeux	X
,, ,, 29	10.30	Gaumont	This is My Affair	20th-Fox	Susan Hayward	U
,, ,, 29	10.30	Hippodrome	Happy Go Lovely	AB-Pathe	David Niven	U
Fri., ,, 30	10.30	Gaumont	Fourteen Hours	20th-Fox	Paul Douglas	A

JARO Gives "Modern Age" to BFI

THE J. Arthur Rank Organisation has presented a complete set of the issues of "This Modern Age" to the National Film Library of the British Film Institute for permanent preservation.

A further name change in the overseas distributing organisation of JARO is that the branch in Indonesia will be known as: J. Arthur Rank Film Distributors (Indonesia), Ltd.

Trade show of MGM's "Teresa," fixed for Wednesday, March 21, has been cancelled.

BIRMINGHAM CINEMATURIANS

VARIED fare awaited members of the Birmingham Branch of the Society of Cinematurians at last Friday's luncheon meeting at the White Horse Hotel, Birmingham. At the invitation of the Chairman (A. J. Knight), J. J. Hinsley, chairman of the Prison Visiting Committee set up by the Home Office and resident in Birmingham, gave the members anecdotes of his experiences in visiting prisons in various parts of the country. Frankie Howerd, one of the principals in the "Babes in the Wood" panto at the Theatre Royal, Birmingham, also accepted an invitation to be present, and in returning thanks expressed the hope they would do all they could to keep the film industry going because he was hoping to make some films and might require the advantage of their publicity brains. E. Russell Yeulett (vice-chairman) voiced the thanks of the members.

Next month, April 20, the guest speaker will be Sir Edward Boyle, Bt., MP, for the Handsworth Division of Birmingham, and his subject will be "The Future of the British Film Industry."

HIGHLIGHTS OF LONDON SHOWS

AS a guide to exhibitors, the films to be trade shown in London are briefly described below.

"Belle Le Grand" (*Republic*).—Adventure melodrama about a famous woman gambler of the Barbary Coast during the era after the Civil War.

"Singin' Spurs" (*Columbia*). — The Hoosier Hot Shots are featured in this musical western, the story of which takes them across Indian territory.

"Desperate Men" (*Columbia*).—Outdoor subject, in which Charles Starrett and Smiley Burnett retrieve a fortune for an attractive Mexican girl.

"The Galloping Major" (*British Lion-Independent*).—Comedy of a community-owned racehorse which wins the strangest-ever Grand National. Featuring Basil Radford, Jimmy Hanley and Janette Scott.

"Pagan Love Song" (*MGM*).—Technicolor musical, co-starring Esther Williams and Howard Keel, set in the Pacific Islands.

"Condemned in Error" (*Columbia*).—Western with Charles Starrett as a sheriff who is wrongly accused of murder.

"Hoedown" (*Columbia*).—Eddie Arnold, singer of folk songs, makes his screen debut in this musical novelty.

"The Lemon Drop Kid" (*Paramount*).—Bob Hope comedy, based on a story by Damon Runyon.

"Rogue River" (*Eros*). — Cinecolor adventure drama about a policeman in Oregon, where he becomes involved in a bank robbery.

"Jealousy" (*Columbia*).—Larry Parks and Barbara Hale form the romantic partnership of this story of a rich young man who marries a careerist woman doctor.

"Cause for Alarm" (*MGM*).—Drama of an innocent woman whose jealous husband accumulates evidence against her when she becomes involved in a murder.

"The Brat" (*Columbia*).—Gene Autry western, set in New Mexico, with Gail Davis, Robert Armstrong, Dick Jones and Frankie Darro in support.

"My Outlaw Brother" (*Eros*).—Western about a New Yorker who visits his brother in Mexico and becomes involved in a hunt for a bandit.

"Al Jennings of Oklahoma" (*Columbia*).—Technicolor adventure drama, co-starring Dan Duryea and Gale Storm. Based on a true story, it describes the exploits of Al Jennings, last of the great outlaws.

"The Redhead and the Cowboy" (*Paramount*).—Spy drama, based on an incident during the American Civil War.

"Smuggler's Gold" (*Columbia*).—Maritime adventure which takes place off the coast of California, featuring Cameron Mitchell and Amanda Blake.

"The Next Voice You Hear" (*MGM*). —Story of an American family whose lives are affected by a radio broadcast on which a voice announces: "This is God. I will be with you for the next few days."

"There is Another Sun" (*Butcher's*).—Triangle drama, set in a fairground, concerning the adventures of a boxer (Laurence Harvey) and a Wall of Death rider (Maxwell Reed), who both fall in love with an ex-chorus girl (Susan Shaw).

GENERAL RELEASES FOR MARCH 26

AB-Pathé.—★"Bomba on Panther Island," American (U), 6,845 feet.
MGM.—"King Solomon's Mines," American (U), 9,176 feet.
Paramount.—"Samson and Delilah," American (U), 11,489 feet.
RKO-Radio.—"The Tattooed Stranger," American (A), 5,785 feet.
20th Century-Fox.—★"The 13th Letter," American (A), 7,557 feet.

LATE EXTRA

Saturday, March 24.
10 a.m., Celluloid Theatre.—**"In the Forest"** (Carlyle).

Printed in Great Britain and Published by ODHAMS PRESS LTD., Long Acre, London, W.C.2.

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